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ISSN 0745-4570

COMICS BUYER'S GUIDE®

kp

APRIL 11, 2003

#1534

a Krause Publication

PETER DAVID HAS THE ANSWERS!

Now, it's just a matter of defining the question! **But I Digress, Page 58!**

Cushlamochree!

CGC grades oldest 10.0 (Mint)

Comics Guaranty LLC announced March 19 that it has graded the oldest 10.0 (M) to be located so far.

The comic book, published in 1949, is a copy of *Kolynos Presents The White Guard* #1, promoting toothpaste. The label notes that the book has white pages. (The previous oldest 10.0 was a copy of *Thor* #156, sold by Chuck Rozanski to benefit the CBLDF in December.)

According to CGC, what makes the book special is that it is a promotional comic, typically made of cheap pulp paper and lacking protection from abuse. Promotional comics are typically scarce in high grade.

It was discovered with other paper items in an old dentist's office on the East Coast.

"Steve Borock (CGC's Primary Grader) and I were in shock when this comic book came across our desks," said Mark Haspel, a CGC finalizer and CGC's pedigree expert. ✦

THE A LIST

Blade of the Immortal #74
Batman #611-612
Fade from Blue #6
Lovebunny & Mr. Hell: A Day in the Lovelife #1

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CURRENT COMICS

The sun rises on IDW's *30 Days of Night* sequel!

Read all about it on Page 12; Now Appearing, Page 14

BACK ISSUES

Who *hasn't* been a member of the Justice League?

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THE GUIDE

The trucks roll with the Mile High II collection!

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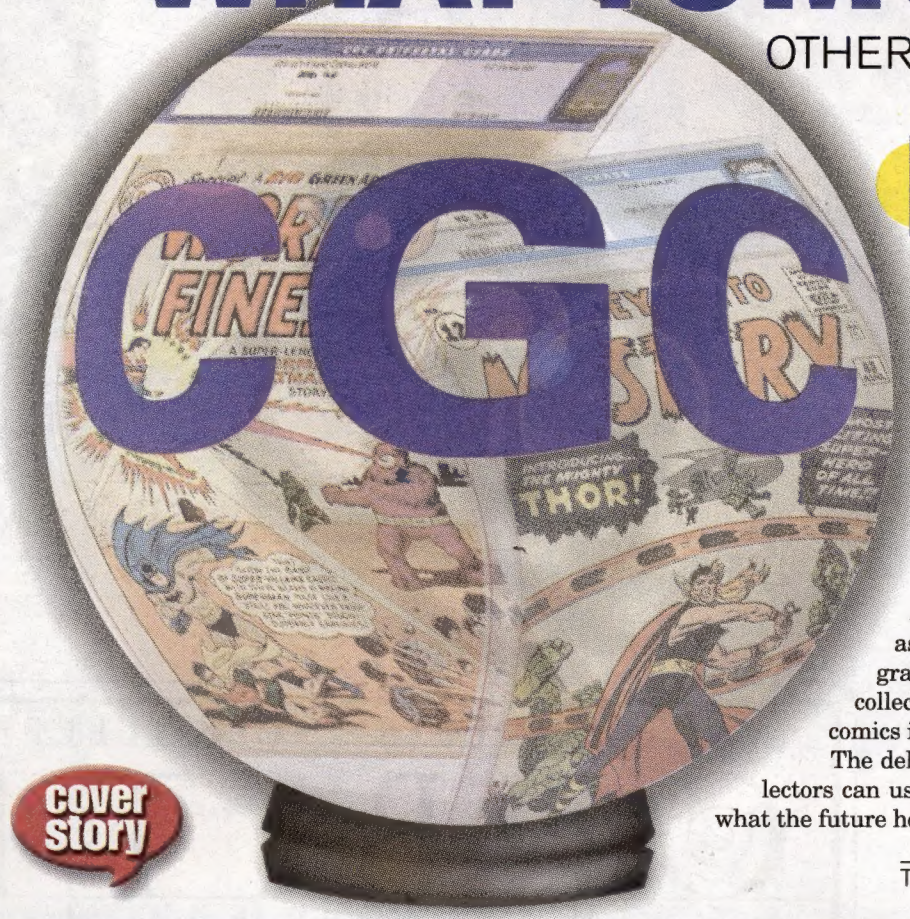
What's shipping this week? Page 13

Visit www.comicsbuyersguide.com

SLABS TODAY, WHAT TOMORROW?

OTHER HOBBIES OFFER INSIGHTS INTO GRADING'S FUTURE



cover story

Increasingly in online auctions, you'll find (or even filter for!) new assortments of letters. The knowing sportscard buyer already knows what's going on when he or she sees, for example, "CSA" on an auction listing. Do you?

by Maggie Thompson

The answer lies in third-party grading. When you have a baseball card you're showing to a buddy, chances are you'll be able to agree about what it looks like; if you don't, you still have the card itself to refer to. But, if you're expanding your collection (or selling your duplicates) by mail, how can you know whether the corners are slightly rounded? If you're buying from a complete stranger, how can you trust the description?

Enter companies to evaluate the collectible, apply a standard system of grades, and encase the item so as to guarantee that the grade given remains with the graded item. The first company to do so was in the coin-collecting field in 1977. Cards followed. And it happened in comics in 2000.

The delay in third-party grading of comics means comics collectors can use events in other fields to make educated guesses on what the future holds for comics grading. ✦

Take a look into the crystal ball on Page 38!

This issue was shipped March 24

COMICS BUYER'S GUIDE'S CGC INDEX

For complete coverage **see page 41**

Comics graded CGC 9.8 are selling for 12.5 times guide	Comics graded CGC 9.6 are selling for 7.1 times guide	Comics graded CGC 9.4 are selling for 4.7 times guide
PRE-1990 comics	PRE-1990 comics	PRE-1990 comics

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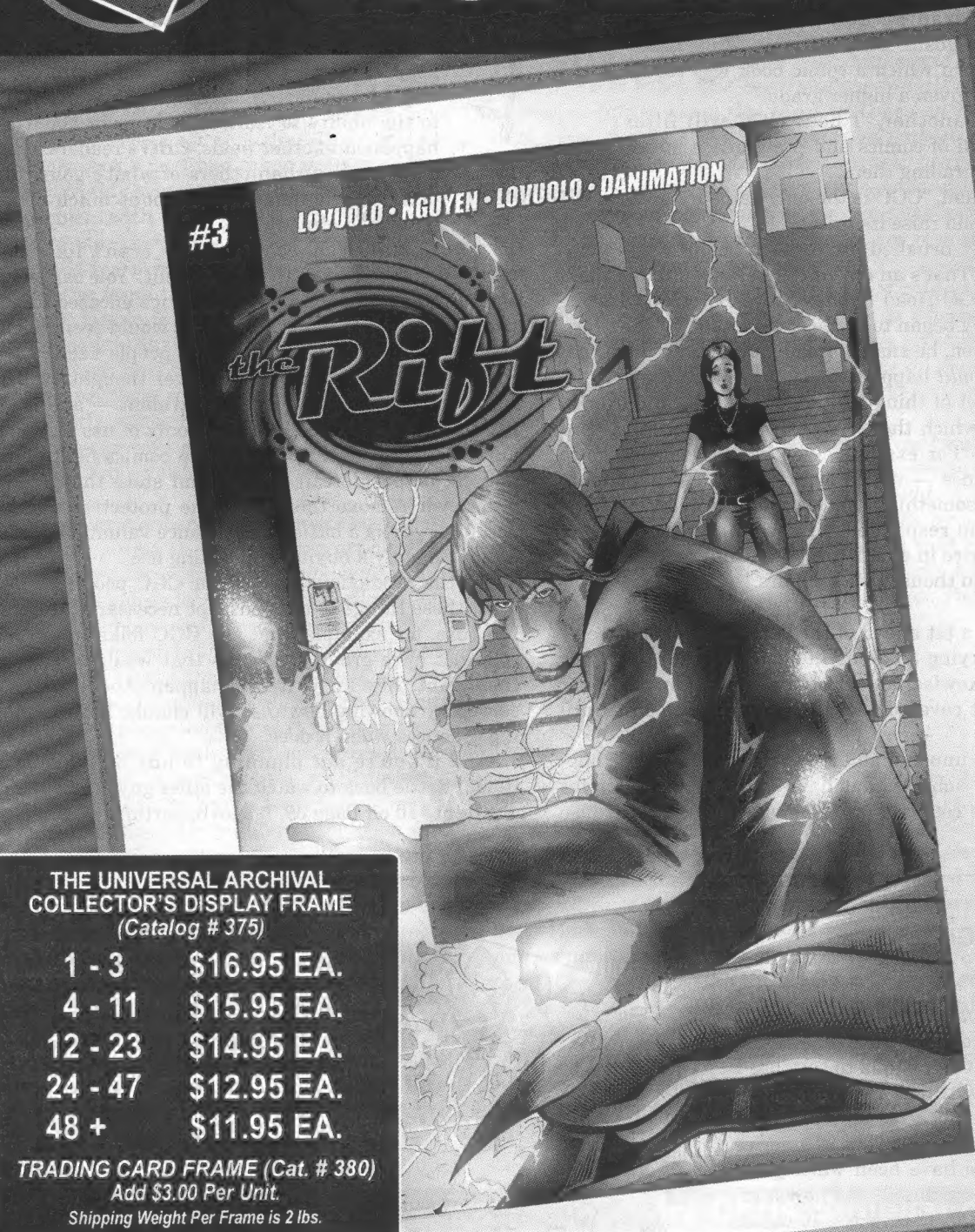

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11-15	11.50	13.25	14.00	16.50	24.00	41.50
16-20	13.25	15.75	16.75	20.50	28.00	53.75
21-25	15.75	17.50	20.50	22.25	31.50	72.00
26-30	17.50	19.75	22.75	26.00	32.00	82.50
31-35	20.25	22.75	25.50	30.00	33.00	93.00
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COMICS BUYER'S GUIDE

#1534

VOLUME 33
NUMBER 15

APRIL 11, 2003

MAGGIE THOMPSON
EDITOR

BRENT FRANKENHOFF
MANAGING EDITOR

JOYCE GREENHOLDT
ASSOCIATE EDITOR

NATHAN MELBY
REPORTER

SHAWN WILLIAMS
DESIGNER

NORMA JEAN FOCHS
ADVERTISING MANAGER

SHANNON PIOTROWSKI
KATHLEEN MCCORMICK
ADVERTISING SALES

LORI HAUSER
ADVERTISING SALES ASSISTANT

KRAUSE PUBLICATIONS
COMICS & GAMES DIVISION

MARK WILLIAMS
PUBLISHER

JOHN JACKSON MILLER
EDITORIAL DIRECTOR

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Comics Buyer's Guide (ISSN 0745-4570) is published weekly for $38.95 per year by Krause Publications, Inc., 700 E. State St., Iola, WI 54990. Periodical class postage paid at Iola, WI 54945, and additional mailing offices. Canadian agreement number: 40665675. **Printed in the USA. Postmaster:** Send address changes to **Comics Buyer's Guide**, 700 E. State St., Iola, WI 54945.
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EDITORIAL

On grading – *again*?

Yes, history *can* provide clues to the future. Heads up.

Maggie **Thompson**

Over and over, people express concerns over What It All Means when it comes to third-party grading and encasing of comic books. "Oh, my gosh!" one will say, "This is unheard-of: a case in which a comic book was resubmitted and was given a higher grade!"

"Hey!" says another, "I hear CGC will filter comics boxes full of comics and pre-grade a bunch before actually grading them!"

A third will add, "CGC is the only game in town, and I hear it could raise its prices!"

And I've just brushed off these types of comments, saying, "That's an old story." Because *I* made these comments to CGC Head Grader Steve Borock a year *before* his company began to grade comics.

And, even then, he smiled broadly and assured me that these events *would* happen and that he *knew* they would, because this sort of thing had happened over and over in *other* fields in which there was third-party grading. "But why?" I asked. "For example, why would someone go to the added expense — not to mention risk — of getting a lower grade on something that's already been graded?"

"Because," he responded, "if the thing being graded brings a high price in a high grade, the difference between grades can mean thousands of dollars."

Oh.

So I've been a bit ahead of the curve for a long time — and I've been trying all along in ***CBG*** to be sure that our readers are, likewise, ahead of the curve. On the other hand, I haven't covered the matter point by point until now.

We have the unusual ability here to check what's happened in other hobbies that have had "slabbing" for far longer than the comics world has had it. In fact, Krause Publications has even instituted its *own* grading service for trading cards.

So this seems to be a good time to check in for an update with people who have seen a *variety* of aspects of the third-party-grading process. This way, we can have something of a roadmap, thanks to the ability to learn a little more about what's happened in other fields. ***CBG***'s readers will have a better idea than others of what's going to happen. And be demystified about much of what's happened already.

Mind you, comics really aren't like coins or cards, when it comes to encasement. You can see both sides of a coin or a card, even when it's encased in plastic; you can't read the comic book. That would seem to be self-evident, although for some reason people keep repeating the point as though no one had ever thought of it before they brought it up. But it *is* self-evident — and it makes little difference, since slabbing is only of use as a buying-and-selling device, at least, in the comics field. (In coins and cards, people can display and store the collectibles and never remove them from the protective case.) And, yes, it serves as a basis for insurance valuation, but that's still ultimately a buying-and-selling use.

Do the predictions mean I (or CGC people or Borock) *want* these things to happen? Not necessarily — or at all. I'm sure, for example, that the CGC folks would just as soon not have grading services that would compete with them. But they know it will happen. And you'll be best served by knowing how *that* will change buying and selling practices when it does.

And if you're *not* planning to buy or sell big-ticket items? Settle back to watch the other guys. (Oh, and check out Item #10 on Page 39. It's an opportunity.) ✦

LETTERS

DOING IT RIGHT

Jerry King
530 28th St. N.
Wisconsin Rapids, WI 54494

Letters **To The Editor**

I'd like to respond to Athos Bousvaros' letter in ***CBG*** #1532 to say that I totally agree with his statements regarding DC's plans to relaunch *T.H.U.N.D.E.R. Agents*. This is a series that many fans have been waiting for for years to be reprinted, and now a relaunch may be in the works. It would be nice to see it done "right."

I'd like to commend DC for taking the initiative to get the rights to reprint the original series and to do it "right." The format (hardcover and full color) is exactly what we've been waiting for. Now, I only hope that DC *will* reprint the *entire* series *and* such auxiliary titles as *Noman, Dynamo, etc.* What a treat that would be: to have the entire original series and additional solo titles in hardcover volumes. They'd best not stop the reprinting before the entire series is fully reprinted!

If a relaunch is to be done correctly, DC *must* hire seasoned talent, illustrators such as Bousvaros had recommended: John Severin, Russ Heath, Steve Ditko, Alex Toth, Al Williamson, George Tuska, how about Herb Trimpe? Or Gene Colan? If these people are still alive and willing to undertake such a venture, why not use them? I cannot believe that the sales of such a work would not be there.

From what I have read, most readers of comics these days are adults, and most adults have seen and enjoyed the work of these people. Let's get them back to work on comics so that adult consumers can enjoy their work!

CBG OTHER OPINIONS

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● **Tales from the Database** by Chuck Rozanski..42
● **But I Digress** by Peter David 58

A PRESSING MATTER

Samuel D. Catalino
29435 Allegro Dr.
Wesley Chapel, Fl 33543

When CGC began its operation in 1999, I met the fellows there in San Diego. One is a good friend of mine, and the other is someone I respect a great deal. I am very troubled by this event of these comic books being resubmitted and receiving a substantially higher grade. In the many books I have seen graded by CGC, until that time, there was only one comic book that I had taken issue with that I felt was severely overgraded. Many of the others I had no problem with.

The very idea that these comics were resubmitted and received a higher grade (+1.5 and +1.2) does raise the issue that the collector you quoted stated. This article is troubling, because it would lead one to believe that these books may have been pressed, but no one has been forthcoming with what has been done to them. If a book has been tampered with, it has been restored, whether the matter can be proven or not. It is the amount of restoration that should be mentioned with the book.

The main matter here is *who* purchased these books (no one seems to know in this article) and *who* resubmitted them and *when* they were resubmitted. No one knows *what* has happened to these books that would have enhanced their grading.

It is entirely possible that these books were resubmitted to CGC and they had *no* idea that they were the same books graded earlier. In that, I submit to Steve's explanation that it is not possible to tell whether a comic book has been pressed. I do submit that pressing is tampering with the book, and tampering with the book in any way is restoring it or enhancing the condition of the book. The degree of restoration may be limited, but restoration it is. Were this a few dollars, as in the past, 25-30 years ago, when Golden Age comics were much less expensive, this made little difference; now it can mean thousands of dollars.

CGC must be aboveboard on this and all things. I respect its integrity. They are the baseline from which this is driven. I trust my friends and their integrity, but this article troubles me a great deal. It gives a credible argument to the conspiracy theorists out there who have never liked CGC and find their product egregious. I have submitted more comic books to them, and I shall continue to do so — but this is a troubling article, I must submit.

Maggie: *Check out my editorial this issue and the article that begins on Page 38. The main matter is none of the factors you suggest; it's that there is no way to be sure whether many comic books have been pressed — or even what "pressing" would consist of. I have comic books that have been stored for years in short boxes. The comics in the middle are almost certainly more flat than the ones on the ends, since the weight of the comics on both sides have compressed the individual issues. Is that "pressing"? I have done nothing to the comics except store them, and the same is true for countless boxes in countless shops and collections. It's not restoration; it's letting them sit somewhere.*

Moreover, it seems to me that the last thing we want a grading service to do is ***guess*** *at whether something has been pressed. And that's precisely what you're asking that a grading service do, since there's no test that can be applied to determine whether a copy has been pressed.*

Brent: *It wasn't that "no one seemed to know" who purchased the comics from Heritage; Heritage does not reveal the names of successful bidders or consigners, not even off the record. And it's irrelevant, in any case. CGC's Steve Borock has said repeatedly that he has no way of knowing who has submitted a given item for grading. See #2 on Page 40: "Crack-outs are common."*

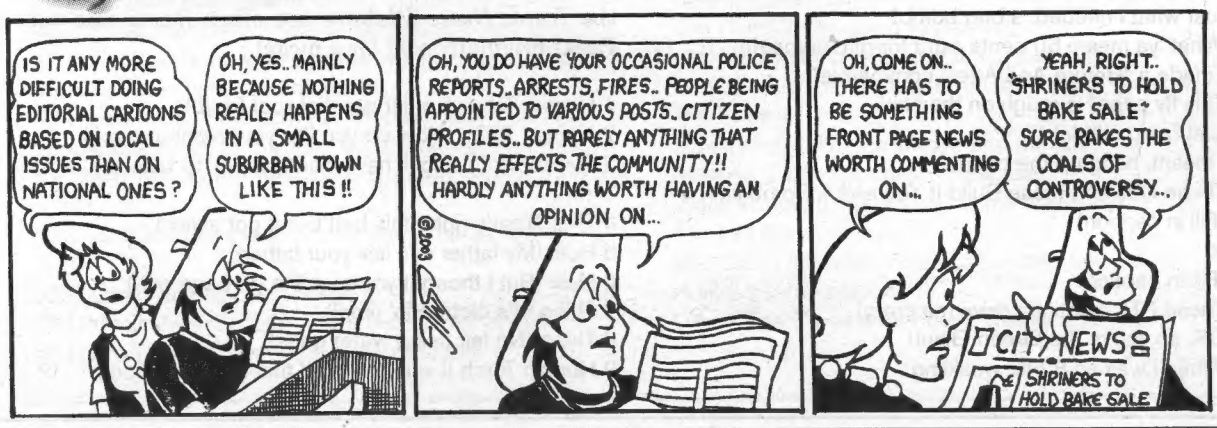
GREAT NEWS

Jeff Dyer
1003 W. 5th St.
Dubuque, IA 52001

I read with delight in the latest *Previews* that Marvel intends to reissue all 32 of its *Marvel Masterworks.* This is great news. I have a decent collection of the previous volumes and hope to complete my set with such difficult volumes to purchase as *Doctor Strange* and *Iron Man*. However, I sincerely hope Marvel's long-range plan is to issue new volumes, once the existing 32 *Masterworks* are back in print. I would love to see the remainder of the Lee-Kirby *Fantastic Four* in hardcover, along with many more great Lee-Romita *Spider-Man* books.

DC has done such a wonderful job with its *DC Archives*, it's hopeful to see that Marvel may soon be doing an equal job of reprinting its classic stories of the past.

CBG **FOR ART'S SAKE** by Chris Smigliano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INFORMATION, PLEASE SPECIAL: Marvel gag cards

Mike Skidmore
6101 N. Sheridan, #1B
Chicago, IL 60660

First, thanks for your help with the *Crazy Magazine Covers* sticker question. I have another item of possible interest for Marvel fans. Marvel produced two sets of stickers with their characters saying goofy things back in 1975 and 1976.

I placed ads in ***CBG*** recently (thanks to my free subscriber classifieds), asking people to call or write if they wanted to trade stickers from the 1976 set. One nice reader, whose first name I lost (last name Thailing) called, and we chatted about being Marvel Zombies in the past. I helped him complete his set and he helped me get closer to having a second set. He mentioned his friend had a Hercules sticker that had a different saying on it. Both his and mine say, "Look I have a hang-nail!" — his friend's sticker says, "Like my nail polish?" We thought maybe it had been recalled and replaced, but, as common as that is nowadays (when one person complains, everyone jumps), we're talking about 1976! Who would have complained? The Greek community?

I investigated and, thanks to scans on eBay, I've found at least six stickers with two versions from the '76 series. This might even be common knowledge. I don't have a 1975 set any more so have no idea about those. The six are Hulk, Loki, Herc, Luke Cage, Conan, and Volstagg. (How did he get his own sticker?) Anyone with any others? Are there Marvel Zombies just finding out they don't actually have a complete set?

Maggie: *We actually covered this ground — and more — a decade ago in our* ***Comics Buyer's Guide Marvel Comics Checklist & Price Guide.***

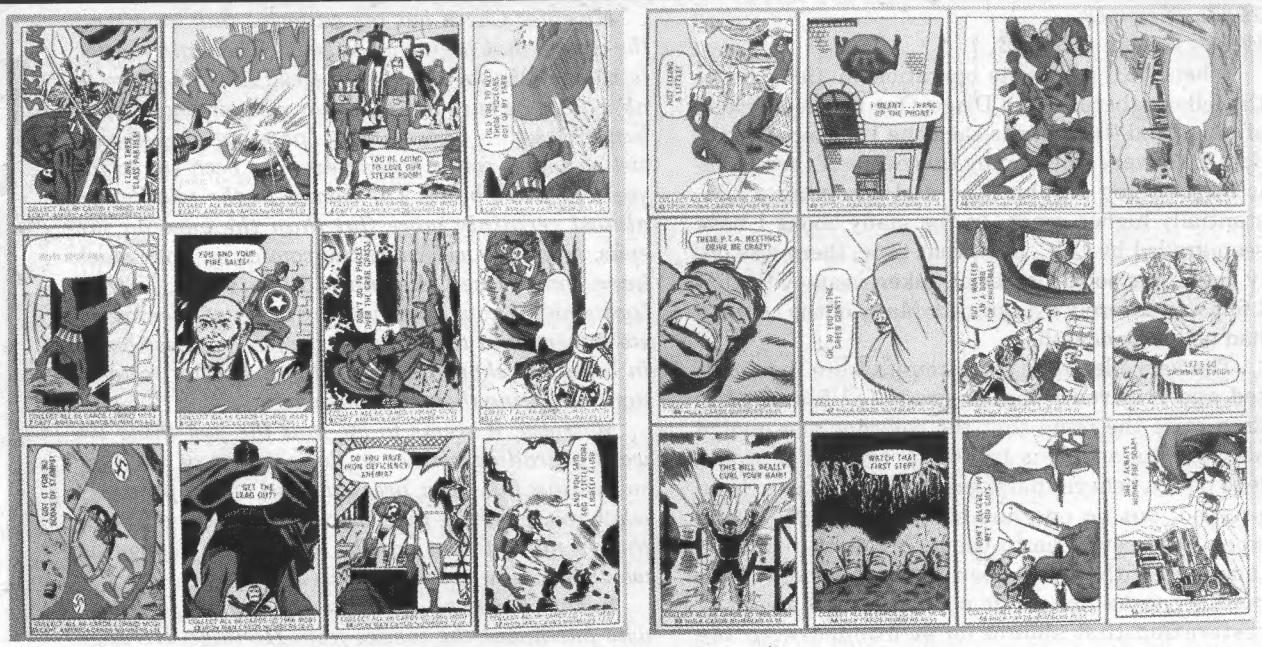
Rather than send you to eBay to track down a copy, here's the applicable information — and more.

1966 Donruss Marvel Super-Heroes
66 cards

Originally available for 5¢ per pack, this was the first in a line of "funny Marvel super-hero" cards. Each card featured a comic-book panel with a humorous word balloon or caption; roughly a quarter of the cards had empty speech balloons for kids to fill in their own sayings.

When put together, backs formed a puzzle featuring the Marvel characters; cards are numbered on the front and are grouped by super-hero.

Captain America
1 I love these class parties!
2 But lady, the subscription only costs $3.98!
3 (Fill in caption)
4 You're going to love our steam room!
5 I told you to keep those pigeons out of my yard!
6 These class parties give me a headache!
7 (Fill in caption)
8 You and your fire sales!
9 Don't go to pieces over the crabgrass!
10 (Fill in caption)
11 I got it for 362 books of stamps!
Iron Man
12 "Get the lead out!"



Marvel gag cards can be found from time to time on eBay. For example, this is a portion of a lot of 59 of the 66 Donruss cards from 1966 that was in play on eBay at press time at a minimum bid of $195.

13 I hate these toy kits!
14 Do you have iron deficiency anemia?
15 (Fill in caption)
16 To get your atom smasher, send in 5 box tops and $1,000,000!
17 And you said, "Add a little more lighter fluid!"
18 (Fill in caption)
19 Please, I'd rather do it myself
20 (Fill in caption)
21 That chick really puts me in orbit!
22 When did you first notice those stomach pains?
Daredevil
23 But Halloween is next week!
24 Let Hurts put you in the driver's seat!
25 (Fill in caption)
26 I'm sorry, I'm tied up this evening!
27 With these trading stamps you can get anything!
28 He still thinks he's in the circus!
29 Wait till I turn the antenna!
30 (Fill in caption)
31 I didn't know you had a game room!
32 How's this for a finish?
33 (Fill in caption)
Spider-Man
34 Next time I'll fly the kite!
35 Next time you change the tire!
36 (Fill in caption)
37 Just what I needed, a bug bomb!
38 What 'ya mean, 50 cents extra for gift wrapping!
39 I made a "Before And After" commercial
40 This fly paper is rough on the hair!
41 Just fixing a little!
42 I meant, hang up the phone!
43 Those kids and those Build-It Yourself A-Bomb kits!
44 (Fill in caption)
Hulk
45 (Fill in caption)
46 These PTA meetings drive me crazy!
47 OK, so you're the Green Giant!
48 When I was an 82-lb. weakling.
49 Come on out and play!
50 But I wanted an A-bomb for Christmas!
51 Let's go swimming, buddy!
52 From now on, take your coffee breaks with the rest of the guests!
53 This will really curl your hair!
54 Watch that first step!
55 I don't believe I've met you guys!
Thor
56 She's always hiding the soap!
57 I'd rather fight, but I don't smoke!
58 The peasants are always throwing rocks!
59 I don't care if you do have "We Tried Harder" buttons!
60 Just who does your hair?
61 I get 8 shaves from each blade of Koo-coo!
62 I think the trouble is in the fuel pump!
63 No, I don't want any Scout cookies!
64 We try harder – we're only No. Two!
65 (Fill in caption)
66 (Fill in caption)

1967 Philadelphia Gum
Marvel Super Hero Stickers
55 stickers

This 55-sticker set depicts various Marvel heroes in dramatic poses with humorous speech bubbles.

Backs are blank, but the stickers are numbered on the front. *Note:* Stickers are often found mis-cut. Packs originally sold for a nickel.

1 Human Torch (I must get that roof fixed!)
2 Human Torch (How do you like your hamburgers?)
3 Daredevil (It might have been easier to take the elevator!)
4 Thor (That's right, this big! But it got away!)
5 Hulk (My father can lick your father!)
6 Hulk (But I thought you took the garbage out!)
7 Thing (It's clobberin' time!)
8 Thing (No fair using water guns!)
9 Human Torch (I wish I'd used that sun tan lotion!)

SIMONSON APPEARANCE

Patrick Youkers
771 W, Old 422
Butler, PA 16001

It's not often that a comics legend makes his way to my neck of the woods, so, when Walt Simonson made an appearance at my local comics shop on Thursday afternoon, you'd better believe I was going to be there.

He was on his way home from appearing at the Cleveland Colossal Con and spent more than two hours with an attentive, albeit intimate, crowd. He signed books, drew sketches (free), and chatted. From his thoughts on computer lettering and coloring, to creator's rights, to his influences and other artists he enjoys, to the amount of thought he puts into page layout and design, he was personable, informative, and entertaining. He brought with him previews of upcoming issues of *Wonder Woman* and a handful of awesome original pages from an upcoming Michael Moorcock *Elric* series he's working on for DC. My thanks go out to him for his time, my cool Thor sketch, and the many years of enjoyment I've received from his creativity. Thanks also to New Dimension Comics Owner Todd McDevitt for putting on the event.

INFORMATION, PLEASE SPECIAL: Marvel gag cards

10 Iron Man (What if I am a high school drop-out?)
11 Daredevil (Taxi!)
12 Spider-Man (Some web-shooter!)
13 Thor (You sent for a carpenter?)
14 Sub-Mariner (I'm the only wash and-wear hero in town!)
15 Sub-Mariner (Yipe! That water's cold!)
16 Human Torch (Butterfingers!)
17 Thing (Stop talking while I'm interrupting!)
18 Daredevil (Now where did I leave my clothes?)
19 Thor (Why yes, I do set my hair myself!)
20. Thing (I'm not fat, I'm just short for my width!)
21 Spider-Man (Aren't we a little too old to play leapfrog, Herman?)
22 Hulk (Which hand has the chocolate candy?)
23 Daredevil (Who moved the trapeze?)
24 Dr. Strange (All I get is nag, nag, nag!)
25 Thing (That dry skin cream is just no good!)
26 Sub-Mariner (Who stole my pants?)
27 Daredevil (Darn! Missed the bus again!)
28 Iron Man (Well, there goes my last roll of caps!)
29 Spider-Man (But mother, I'm too old for dance lessons!)
30 Hulk (What do you mean you don't have my shoe size?)
31 Hulk (Who used up the hot water?)
32 Thing (Clyde! How you've changed!)
33 Iron Man (Ouch! Bwang!)
34 Dr. Strange (If you can't beat 'em call 'em names!)
35 Captain America (No, lady, this isn't your trash can lid!)
36 Thing (I may not be brave, but I'm handsome!)
37 Iron Man (Let's see, now what's good for rust?)
38 Hulk (This is the last time I'll baby-sit!)
39 Spider-Man (I must have made a wrong turn!)
40 Iron Man (My work is so secret, even I don't know what I'm doing!)
41 Thor (Turn that air conditioner off!)
42 Spider-Man (Smile! Later today you won't feel like it!)
43 Spider-Man (May I leave the room?)
44 Iron Man (They just don't make chains the way they used to!)
45 Hulk (Rah! Rah! Team!)
46 Sub-Mariner (Which way is the men's locker room?)
47 Hulk (The dance is tonight! Why isn't my suit ready?)
48 Hulk (One, two, cha cha cha!)
49 Spider-Man (Hey, lady, you dropped your package!)
50 Captain America (Regular aspirin just isn't enough!)
51 Thing (We're the new singing group – Him, Her and It!)
52 Thor (One more word out of you, Charlie, and you get it!)
53 Captain America (Jaywalker!)
54 Captain America (May I take two giant steps?)
55 Human Torch (Don't you call me a slob!)

1975 Topps Comic Book Heroes
40 stickers, no numbers

These sticker-cards were issued in wax packs with a piece of gum in 1975.

The stickers featured die-cut action poses of Marvel characters combined with a humorous speech bubble. Backs either contained a piece to a puzzle (Fantastic Four) or a checklist.

It's believed an initial set was tested, then was issued nationally. Stickers are unnumbered and are listed here in the order in which they appeared on the checklist.

The Falcon (You bet your bird!)
The Thing 1 (It's clobberin' time!)
Frankenstein's Monster (Maybe it's my breath!)
Shang-Chi, Master of Kung Fu (All aspirin is not alike!)
Dr. Strange (Darn those house calls!)
Dracula 1 (Sure doesn't taste like tomato juice!)
Human Torch 1 (Tan, don't burn!)
Daredevil (Badness makes me see red!)
Iron Man (Fight rust!)
Werewolf
Thor 1 (Support your local Thunder God!)
Sub-Mariner (Don't pollute my waters!)
Hawkeye (Annie Oakley I Ain't!)
Captain Marvel (Fly the friendly skies of United!)
Ghost Rider (Peter Fonda look out!)
The Living Mummy (Which hand has the M&Ms?)
Morbius, the Living Vampire (Which way to the blood bank?)
Ka-Zar (Be kind to animals – or else!)
Spider-Man 1 (Who'd you expect? Little Miss Muffet?)
Captain America 1 (I'm a Yankee Doodle Dandy!)
Conan (Trick or treat!)
Kull (These pants don't fit!)
Dr. Doom (I'm dressed to kill!)
The Son of Satan (The devil made me do it!)
Spider-Man 2 (You drive me up a wall!)
Dracula 2 (Flying drives me bats!)
Human Torch 2 (When you're hot, you're hot!)
Thor 2 (Who said blondes have more fun?)
Hulk 2 (Green power!)
The Thing 2 (I'm going to pieces!)
Captain America 2 (Look ma, no cavities!)
Dr. Octopus (I'm just a well-armed crook!)
The Valkyrie
Mr. Fantastic (I'm the long arm of the law!)
Medusa (Darn that cheap hairspray!)
Black Widow (I'm Natasha, fly me to Miami!)
Iron Fist (Kung fooey!)
Man-Thing (I dropped the soap in the shower!)
Hulk 2 (Green power!)
Luke Cage (I was a 98-pound weakling!)

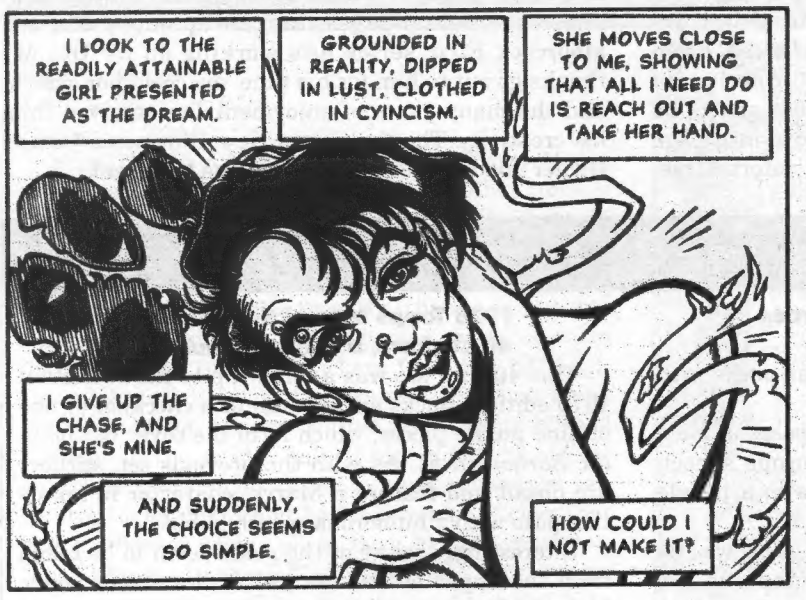
1976 Topps Marvel Super Heroes
40 stickers, 9 cards, no numbers

This 40-card set was a follow-up to the successful 1975 edition. Backs either contain a checklist or one of nine puzzle pieces, which form the cover to *Conan the Barbarian* #1. As with the previous set, stickers are diecut and feature a Marvel character in an action pose with a humorous speech bubble.

Interestingly, many of the poses seem to be taken from the upper left corner of the character's comic book. Stickers are unnumbered and are listed here in the order in which they appeared on the checklist.

Hulk (Help cure athlete's feet!)
Warlock (Stop me if you heard this before ...)
Kid Colt (I am not kidding around!)
Iron Man (Quick – anyone have an oil can?)
Goliath (Wanna hear a tall story?)
Deathlok (I'm the seven million dollar man!)
Capt. America (I've got to stand this way or my pants fall down!)
Spider-Man (Insects scare me silly!)
Iceman (I'll never eat another frozen dinner!)
Dr. Strange (Did anyone see a flying sorcerer?)
Silver Surfer (You'll take a shine to me!)
Thing (Who said I'm a falling rock zone?)
Human Torch (Who called me a hothead?)
Howard the Duck (I'm going quackers!)
Daredevil (See no evil!)
Loki (Who says I'm bull-headed?)
Sgt. Fury (War makes me fighting mad!)
The Watcher (Hiya kids! Hiya! Hiya Hiya!)
Luke Cage (Like my denture work?)
Tigra (Cat food for dinner again?)
Thor (Don't make me Thor!)
Red Sonja (My sword gives six extra shaves!)
Dr. Doom (Anyone out there have a can opener?)
Conan (Hold the pickle – or else!)
Son of Stan (Waiter, bring me a clean fork!)
The Vision (Who stole my yo-yo?)
Red Skull (What makes you think I'm angry?)
Peter Parker (Peter Parker picked a peck of pickled peppers!)
Killraven (I'll teach you to make fun of my hair-do!)
Galactus (No, I'm not the Mad Hatter!)
Cyclops (I'm a sight for sore eyes!)
Black Goliath (Bowling sure is fun!)
Punisher (Oh boy! I win the kewpie doll!)
Dracula (So this is how you do The Hustle!)
Blade (I'm a real cut-up!)
Hercules (Look, I have a hang-nail!)
Bucky (How'd you like a knuckle sandwich?)
Invisible Girl (I use vanishing cream!)
Volstagg (Fat is beautiful!)
Angel (I'm heading south for the winter!)

WHO ARE YOU--?


I LOOK TO THE READILY ATTAINABLE GIRL PRESENTED AS THE DREAM.
GROUNDED IN REALITY, DIPPED IN LUST, CLOTHED IN CYINCISM.
SHE MOVES CLOSE TO ME, SHOWING THAT ALL I NEED DO IS REACH OUT AND TAKE HER HAND.
I GIVE UP THE CHASE, AND SHE'S MINE.
AND SUDDENLY, THE CHOICE SEEMS SO SIMPLE.
HOW COULD I NOT MAKE IT?

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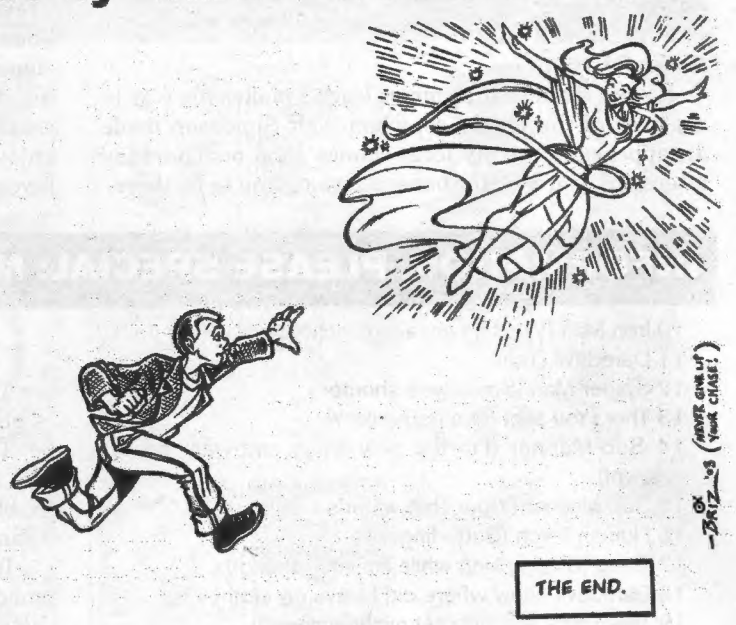

UP TO DATE IN KANSAS CITY

Ivan A. Martin
4054 70th St.
Urbandale, IA 50322

I just got back from the Kansas City ComiCon, and, as I expected based on attendance at past editions of this event, this was a fun, entertaining show. The variety of dealers was excellent, and numerous guests were in attendance, ranging from such experienced professionals as Mike Grell and José Luis Garcia-Lopez to more recent talents like Phil Jimenez and Yanick Paquette and up-and-comers like Chris Rich-McKelvey (Image's *Footman 15*). There was also a raft of local and regional talent, from Steve Lightle, Anna-Maria Cool, and Rick Stasi, to the self-publishing crowd of the Kansas City Comic Creators Network.

The show also featured renowned fantasy artist Rowena Morrill, who is better known as simply Rowena, and another painter who has done quite a bit of comics work: Kim DeMulder.

There have been questions about how long the Kansas City area can continue to support multiple competing conventions.

The Kansas City Comic Book Club put on this show and also does a show in the autumn, and local retailer Chris Jackson puts on the Planet Comicon show that follows this one by just two weeks this year.

Both are great shows. But to one who has been to both over the past few years, the comic club show feels a lot more casual and has a much better representation of aspiring and self-publishing talents. As long as both shows can continue to attract a strong crowd of attendees, there is no reason for either show to end.

This show, in fact, marks the 20th year of the club putting on a convention in the Kansas City area. Attendance was down a bit from last October's installment, but not significantly. This was the second show to be held in the KCI Convention Center, which is on the rapidly growing north edge of town, near the Kansas City International Airport.

While the venue itself is great — and has the space to accommodate significant future growth — it has one major drawback: It's so far out on the edge of the metro area that even local residents had to drive as long as 30 or 45 minutes to get to the show, and there is little in the area for the inevitable tagalongs (spouses and kids) to do, while the fans are searching through the back-issue bins and waiting in lines for sketches and autographs.

At the rate the area is growing, that will be a different story in five years. In the meantime, for the next show in November 2003, the group is returning to a more central previous venue. This should have a positive impact on attendance, which will help keep the show vibrant and strong.

One of the best things about this show is the friendly atmosphere. From dealers, guests, organizers and attendees, there is an almost palpable aura of friendliness.

The perennial problem of larger shows — long lines for some guests — is almost completely nonexistent. The longest lines at the show this year were for Jimenez and Grell, although there was always a steady stream of people visiting with Garcia-Lopez. And the only line that didn't move rapidly was the line for Jimenez, and that was only because he enjoyed talking with each fan for several minutes at a time, as he signed each one's books and generously did the inevitably requested sketch. No one in the line seemed to mind, since it gave the fans a chance to get acquainted with each other and to watch Jimenez drawing a variety of characters.

One big plus for this event is that every announced professional guest was able to make it. The October installment had suffered a bit from multiple guest can-

LAST KISS

DIALOGUE BY JOHN LUSTIG

Attorney Denise (Litigious Lass) Sudell has sued the pants and capes off many a super villain, but this is the most thrilling moment of her career! She's just been hired as legal counsel to Progressive Comics--a daring, new publisher dedicated to truth, justice and the American way to make a buck!

Art by Vince Colletta Studio

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It's so classy! It'll probably win an Eisner award before we even print it!

cellations caused, unfortunately, by illnesses and bad weather. The weather this time was fantastic — sunny, with a gentle breeze, and almost 70° both days. It was *so* fantastic, in fact, that it might have contributed to some potential attendees deciding to do something outdoors, rather than spend the day inside, burrowing into long boxes of back issues. While those who skipped the show may have enjoyed outdoor activities, those who came inside were treated to numerous opportunities to create lifelong memories.

While all of the artists enjoyed a respectable amount of fan traffic, the heartbeat of the Artists Alley was the corner booth of the Kansas City Comic Creators Network (*www.kcccn.com*). This band of small self-publishers has established an ambitious agenda for promoting comics, both locally (with monthly workshops for writers and artists to meet and critique each other's projects) and nationally (with affiliate chapters opening up across the country).

Next year, the group will take over the role of the Small Press Expo, when that acclaimed and wonderful show folds. The groups' organizer and chief motivator, Elizabeth Jacobson, already has plans for academic conferences and gallery-quality art presentations as part of a seven-day series of events. The group plans to use the affiliate chapters as a national network for promoting all kinds of small-press books from creators all across the country. The energy and excitement of the local representatives of the group was almost palpable, as they showed their projects to people passing by, offered samples, and even sold neat sketches by various members in exchange for donations.

The biggest surprise of the show for me was that Rowena was not constantly mobbed by fans. Her fantastic art has probably been seen at least once, somewhere — on a book or magazine cover or a calendar or a trading card — by every comics fan in the country. Perhaps it was because the quiet, attractive woman sitting behind the table doing sketches in her sketchbook looked less like a painting come to life than she did like a regular person. She was undeniably charming and attractive, but wearing glasses and a sweatshirt (featuring one of her illustrations), she didn't look the part of an artist capable of capturing the breathtaking beauty of the human form and combining it with the incredible creatures of fantasy and legend. Chalk it up as just another pleasant lesson in the truth that even the most legendary artists of the field are also regular people.

Those legendary figures are also very kind and generous with their time, as epitomized by Garcia-Lopez, who seemed almost surprised at how many people wanted to meet him and express their admiration for and appreciation of his work. In an industry that often seems to celebrate the latest flash-in-the-pan success story at the expense of the veterans who built the industry, it was nice to see that both older and younger fans seemed equally eager to meet him. His upcoming work on the graphic novel sequel to the acclaimed *Road to Perdition* should help him reach even more new fans.

I could go on for hours about how great the show was, but even that probably wouldn't do it justice. The simplest way to see for yourself is to make a note to come to the next Kansas City Comicon, already scheduled for Nov. 16-17. It will provide an excellent closing to the 20th year of this event, one that has something to offer to comics fans of all ages and interests. (Also notable — by going back to a previous venue location, the group was able to lower the per-day admission price for the November show from $6 to $5. When's the last time anything as fun as a comic convention — or anything *else* in comics, for that matter? — went down in price instead of up?) It's sure to be a great event, full of new opportunities to meet fantastic comic-book creators and create more lifelong memories. ✦

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Reviews from APE and beyond

Independent projects catch Heidi's eye

By **Heidi MacDonald**

As I write this, war is hours away. One of my acquaintances is a journalist on assignment in Kuwait, but that's about as close a personal connection as I have. I keep flashing back to the outbreak of the Gulf War in 1991. I was working for *The Hollywood Reporter* and I was in New Orleans for NATPE, a TV programming convention. Oprah Winfrey threw a big party at a racetrack, which ended up being a wake. I hung out with George Christy (a once-famed gossip columnist) and Jim Bouton (former Yankee reliever) talking about how awful war was. Talk about surreal.

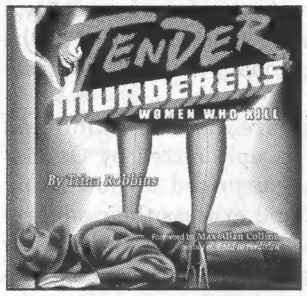
The next day I flew home. It was my job to act as a courier for the office's portable fax machine. (This was before the Internet, God help us.) The thing weighed about 30 pounds, and I had to stand in endless lines at the airport to get it inspected. The crowds around me had a subdued, dazed look. I ended up having to run about half a mile between terminals in Dallas to make my connecting flight, lugging that damned fax machine. That was the extent of my wartime hardship. Meanwhile, SCUD missiles were landing in Israel.

Writing about comics and pop culture seems so trivial at a time like this. But it is the little things that we're fighting for, I suppose.

Anarchy for the Masses: A long time ago, I wrote about my love for Grant Morrison's *Invisibles* and mentioned that there was a book about the series. At that time, I hadn't seen a copy but, luckily, I was able to pick up a spanking new edition of *Anarchy for the Masses: The Disinformation Guide to the Invisibles* at this year's Alternative Press Expo (APE). Written by Patrick Neighly and Kereth Cowe-Spigai, this is probably the finest companion to a comic-book series I have ever seen. With annotations of every issue, behind-the-scenes interviews with Morrison and the artists, and brief essays on key elements, this is almost too much information!

I think I'll reread the series before I jump into the annotations, because it really does explain many of the things that were most mysterious. It's like a crash course in the alternate, conspiracy-theory history of Western civilization. At a mere $19.95, this is an essential item for any fan of Morrison or *The Invisibles*. My only complaint is that the cover by Frank Quitely looks dark and fuzzy, but that's minor. Published by the Disinformation Company, it's available at comics shops or online at *www.disinfo.com*.

The female of the species: When you hear the name Trina Robbins, you think cartoonist. However, in recent years, Robbins has scaled back her cartooning to concentrate on writing books. Although her two histories of women in comics *A Century of Women Cartoonists* and *The Great Women Superheroes* are well-known, she's now venturing into the area of general non-fiction. Her newest is *Tender Murderers: Women Who Kill*.



If you recall my enthusiasm for the work of Rick Geary, you'll know that I'm quite a fan of true-life crime books, and this is a dandy one, covering 20 of history's most lethal ladies. From the well-known (Lizzie Borden and Bonnie Parker) to the obscure (Kate Bender, who helped her family lure travelers to their death in a creepy inn, or Winnie Ruth Judd, who stuffed two bodies into suitcases) Robbins covers them all.

If there one thing this book proves, it's that truth is really stranger than fiction. For instance, the true story of Beulah Mae Annan and Belva Gaertner, the murderesses who inspired *Chicago* the movie and the musical, is startlingly close to the movie, media saturation and all, once you factor out the singing and the dancing.

Some stories simply read like a comic book: India's Bandit Queen Phoolan Devi started out as a daring young bandit in the hills of India, killing as many as 22 men before going to jail for 11 years. When she got out, she was elected to Parliament before falling victim to an assassin. *Tender Murderers* is a lively, entertaining book, filled with all sorts of fascinating and horrific characters from history. Bonus is an introduction from Max Allan Collins. It should be available at all regular bookstores.

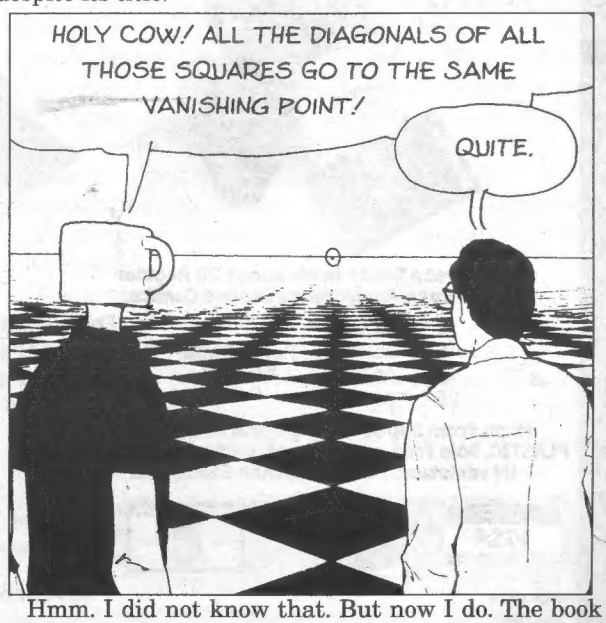
Oliver: Another review from APE is of *Oliver* (Top Shelf, $4.95) by Jennifer Daydreamer. "He opened his eyes to find the world in a peculiar way. It had unfurled itself, stretching out before him as far as he could see. What was inside his head was now on the outside. What portended to be a muddled ball of imaginary fluff was now seemingly solid, dimensional, one second triggering the next."

Thus begins the tale of Oliver and his adventures in the fantasy world of Encephalon. This is the first full-length (59 pages) story from Daydreamer, a popular mini-comics artist in Seattle. Oliver's internal headspace (his thoughts show up portrayed as three men who dress like flowers) are soon floundering around in a familiar but somehow dangerous landscape.

Daydreamer isn't a slick artist, but her art gets across the eeriness of the most perilous terrain of all: the inside of our heads. This is one of those books that not everyone will like — it's basically an exploration of consciousness, myth, and symbolism, told as a dream — but it is *so* odd and poetic that you may find, as I did, that it lingers in your memory for a long time. It helps if you've read a lot of Joseph Campbell and Carl Jung. My only complaint is that it should come out more often — there is no narrative, *per se*, and a long wait between episodes of the dream only decreases their power.

***Teen Boat* floats again:** The third issue of *Teen Boat*, everyone's favorite cult mini, is out. In this issue "Teen Boat stands alone," as he faces detention after the pirate adventure in #2. Written by Dave Roman with art by John Green, *Teen Boat* is a sly parody of everything from *The Breakfast Club* to Spider-Man. A mere 50¢ plus 50¢ handling from Cryptic Press, 365 Smith St., Freeport, NY 11520.

Perspective: A few columns ago, I wrote about necessary skills for the artist and the importance of perspective, but I had no recommendations for books on the subject. Reader Chris Brown responded thusly: "I was surprised you didn't know about *Perspective for Comic Book Artists* by David Chelsea. It's done in comic-book format *à la Understanding Comics*, but what's really great about it is that it's comprehensive and useful for *all* artists in general, not just comics artists, despite its title."



Hmm. I did not know that. But now I do. The book is published by Watson-Guptill and available at Amazon and your local bookstore. ✦

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- White on both sides.
- The highest quality backing board available anywhere.

Price per: Item#	Size	Description	50	200	1000
675FB	6 3/4 x 10 1/2	Current Comics - fits 700	$9.50	$31.00	$135.00
700FB	7 x 10 1/2	Standard Comics - fits 725	$10.00	$32.00	$140.00
750FB	7 1/2 x 10 1/2	Silver/Golden Comics - fits 775	$10.50	$35.00	$150.00
758FB	7 5/8 x 10 1/2	Golden Age Comics - fits 800	$11.25	$37.00	$160.00
778FB	7 7/8 x 10 1/2	Super Golden Age Comics - fits 825	$12.00	$39.00	$170.00
825FB	8 1/4 x 10 1/2	Large Comics, Mag. & Letter - fits 875	$13.00	$42.00	$185.00
858FB	8 5/8 x 11 1/2	Standard Magazines	$14.00	$46.00	$200.00
		Add Shipping & Handling*	$4.00	$14.00	$54.00

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Price per: Item#	Size	Description	100	1000
700M	7 x 10 3/4	Current Comics - 1990's	$15.50	$118.00
725M	7 1/4 x 10 3/4	Standard Comics - 1970's-90's	$15.75	$119.00
775M	7 3/4 x 10 3/4	Silver/Gold Comics- 1950's-70's	$16.75	$122.00
		Add Shipping & Handling*	$2.00	$9.00

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- We can provide any custom size to fit your needs
- Sold in Packages of 100
- Genuine acid-free, virgin wood, cellular fiber.
- Meets strict U.S. Government standards for archival storage.
- White on both sides.
- 3% calcium carbonate buffer throughout, maintains ph of 8.0+.

Price per: Item#	Size	Description	100	500	2000
675HB	6 3/4 x 10 1/2	Current Comics - fits 700	$8.00	$35.00	$120.00
700HB	7 x 10 1/2	Standard Comics - fits 725	$8.50	$36.00	$125.00
750HB	7 1/2 x 10 1/2	Silver/Golden Comics - fits 775	$9.00	$39.00	$135.00
758HB	7 5/8 x 10 1/2	Golden Age Comics - fits 800	$9.75	$41.00	$145.00
778HB	7 7/8 x 10 1/2	Super Golden Age Comics - fits 825	$11.00	$47.00	$160.00
825HB	8 1/4 x 10 1/2	"Large Comics, Mag. & Letter"	$12.00	$50.00	$170.00
858HB	8 5/8 x 11 1/2	Standard Magazines	$13.00	$56.00	$190.00
		Add Shipping & Handling*	$4.00	$14.00	$54.00

Mylites 2

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- Dimensions are width x height plus flap.
- Flap can be folded over, tucked in, or taped closed.
- The 2 mil sleeves are twice the thickness and 4 times the protection of 1 mil thick bags.

Price per: Item#	Size	Description	50	200	1000
525M2	5 1/4 x 7 1/4	Photograph, Negatives	$9.50	$31.00	$130.00
625M2	6 1/4 x 10 1/2	Reader's Digest & Paperbacks	$10.50	$35.00	$150.00
700M2	7 x 10 3/4	Current Comics- 1990's	$10.75	$36.00	$155.00
725M2	7 1/4 x 10 3/4	Standard Comics - 1970's-90's	$11.00	$37.00	$160.00
775M2	7 3/4 x 10 3/4	Silver/Gold Comics - 1950's-70's	$11.50	$38.00	$165.00
800M2	8 x 10 3/4	Golden Age Comics - 1940's-50's	$12.00	$39.00	$175.00
825M2	8 1/4 x 10 3/4	Super Golden Age Comics	$12.50	$42.00	$180.00
875M2	8 3/4 x 12	Large Comics, Mag. & Letter	$12.75	$43.00	$185.00
900M2	9 x 12	Standard Magazines	$16.25	$53.00	$225.00
		Add Shipping & Handling*	$1.00	$4.00	$11.00

* Minimum Shipping Charge $5.00 Mylar® by Dupont Co. or approved equivalent.

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CURRENT COMICS

"At CBG, we think more great comics are being published today than ever before. It's our mission to keep you informed about the people and publishers making news today."

King and Wolverine tie for Head of the Class

May-shipping titles are this month's focus.

Comics in Your Future, Page 16

HEAD OF THE CLASS

IN BRIEF

Diamond looks for #1 fan

In conjunction with Free Comic Book Day, Diamond Comic Distributors is looking for the world's #1 comics fan. The comic-book fan who does the most to bring attention to Free Comic Book Day on May 3 will win a selection of prizes, including a Spider-Man/Green Goblin print signed by John Romita and Alex Ross from Marvel, lunch with Joe Quesada and a tour of the Marvel offices (the prize, however, does not include transportation to New York City), an E.C. *Vault of Horror* hardcover collection from The Laughing Ogre, and four full memberships to Comic-Con International: San Diego, plus a $250 gift certificate from Diamond.

To win, contestants must have documented proof of what they did to promote Free Comic Book Day and send it to Diamond. Diamond will then choose the winner, who will be featured on the Free Comic Book Day website and in an upcoming issue of *Previews*.

The contest ends May 2 with entries due by May 15. Complete rules can be found at the Free Comic Book Day website at *www.freecomicbookday.com*.

"Free Comic Book Day is about getting attention for the industry," said Diamond Marketing Communications Manager Barry Lyga.

BULLETINS AT ONCE!

Get breaking news on CURRENT COMICS right away. Visit https://www.collect.com/login/newuser.asp to subscribe to our e-mail bulletin. Upon arrival at the site, choose "comics" as an interest, enter your e-mail address, and select that you wish to receive newsletters. You'll receive a weekly preview of upcoming sections — as well as instant news on breaking stories in today's comics hobby!

30 Days of Night sequel dawns

By **Nathan Melby**

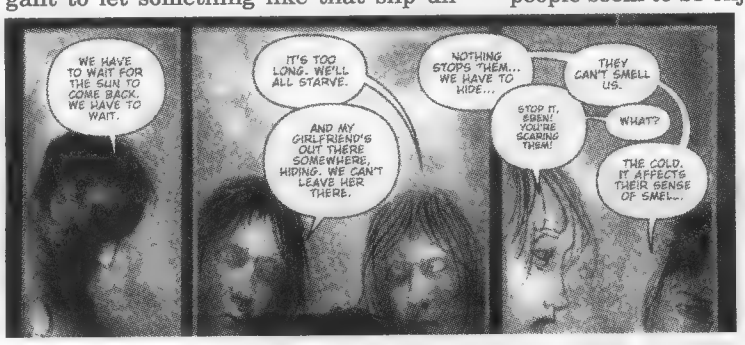
There has been a positive buzz surrounding Idea + Design Works' *30 Days of Night* ever since it was released in 2002. With the trade paperback flying off retailers' shelves and a movie on the way, writer Steve Niles said he is not slowing down, as he works on the sequel, *Dark Days*.

"There are a few characters that survived the first book, and this will be following those characters," Niles told ***CBG***, adding that the story will *not* take place in Barrow, the site of the first mini-series.

"This story will not try to milk the vampires-in-Alaska concept from *30 Days of Night*," Niles said. "This is just going to continue with the world, and there were a few loose ends we are going to deal with.

"I don't want to give away too much, but this will follow Stella. She has written a book about her experience in Barrow — and the book is titled *30 Days of Night*."

Niles said he likes to think that story line parallels Whitley Strieber's *Communion*, in which the writer recounted an account of his kidnapping by aliens. "This really rattled his fans," Niles said. "I like to liken Stella writing this book to that — since everyone is skeptical, and her mission is to get out there and prove to people what happened, because she knows that vampires are far too arrogant to let something like that slip under the radar."


WE HAVE TO WAIT FOR THE SUN TO COME BACK. WE HAVE TO WAIT.
IT'S TOO LONG. WE'LL ALL STARVE.
AND MY GIRLFRIEND'S OUT THERE SOMEWHERE, HIDING. WE CAN'T LEAVE HER THERE.
NOTHING STOPS THEM... WE HAVE TO HIDE...
STOP IT, SEAN! YOU'RE SCARING THEM!
THEY CAN'T SMELL US.
WHAT?
THE COLD. IT AFFECTS THEIR SENSE OF SMEL...

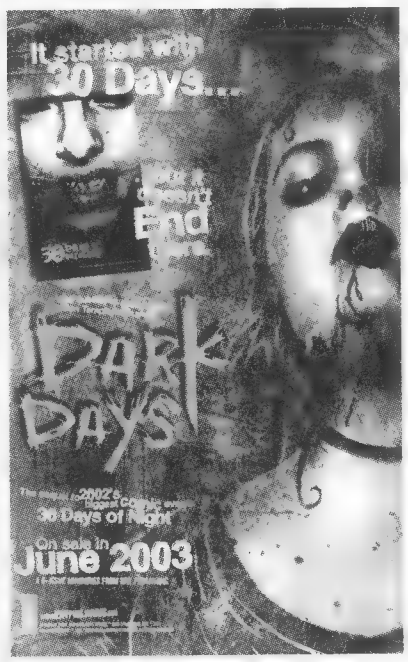
30 Days of Night was a huge success for IDW.

Niles said that the story would also catch up with another familiar character, Miss Judith. "She has a tape of the whole attack, so, between her and Stella, they have enough proof to prove vampires exist. One of the themes of *30 Days* was that one of the vampire's greatest strengths was that nobody believes in them and, once they are exposed, they are a pretty easy kill."

Niles said that he does not plan to go into the mythology or history of vampires and will, instead, stick to the mystery behind the villains. The reason for this lies in a project he is working on for Dark Horse: *Criminal Macabre: A Cal McDonald Mystery*, a mini-series that looks deep into the origins of monsters. Niles said that, for his own sanity, he does not want to write two different origin stories.

"For *Dark Days*, I do not want to go too much into the origin, but we *will* meet some older characters," Niles said.

Niles seemed to be relishing the success of *30 Days of Night*. "Right now, it feels pretty good — now that the trade paperback is out and we have gotten past the hype and to the point where people are really reading it. For all the hype that came out of it, I don't think a lot of people could get their hands on the first issues, so, now that the trade's out, people seem to be enjoying it."



The writer of *Hellspawn* said he was not sure what had led him to become a horror writer, but his childhood might have had something to do with it: "When I was a kid, I was a basket case. When I was around 6 or 7 years old, if I watched a horror movie, I was up for weeks. It got to the point where my parents told me not to watch them, so I had to sneak and watch *Night of the Living Dead*. At one point, I started to become fascinated with monsters, and it rolled from there."

Niles said that the first draft for the *30 Days of Night* movie is done, but this is not his first foray into script writing. He also wrote two pilots for UPN with Todd McFarlane and co-wrote *Spawn 2* with McFarlane.

"*30 Days* is my first solo gig in screenplay writing, but I have really great support."

Although things seem to be coming up roses for Niles, he also credited Ben Templesmith, who provided the art for *30 Days of Night* and *Criminal Macabre* and is working with him on *Dark Days*.

"I love working with Ben. I cannot believe how few problems we have. I write a script, turn it in, I love what he does, and then we go. He is a dream partner to work with and he really captures the mood," Niles said. "I am having a blast; this is really fun." ✦

INSIDE THIS SECTION

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CrossGen loses *Red Star*, gains *Masters of the Universe*

By **Nathan Melby**

CrossGeneration Comics has announced that Archangel Studios, publishers of *Red Star*, would leave CrossGen's Code 6 line after the company's second issue and would return to self-publishing.

CrossGen's Director of Corporate Communications Ian Feller told ***CBG*** March 17 about that day's announcement: "It just wasn't the right situation. They wanted to continue doing what they were doing and they didn't need us as much as we originally anticipated they would. We still love them, but they are just better off doing things on their own, and we realized that. It was easier to just part ways amicably than to keep up a relationship that wasn't really benefiting either of us."

As one studio left, another came, as CrossGen announced it would begin to publish MV Creations titles, most notably *Masters of the Universe*, under its Code 6 imprint beginning in July.

Masters of the Universe writer Val Staples told ***CBG*** that he had been interested in CrossGen since the company began. "The concept of a company with all of its ducks in a row, with responsible artists who knew how to keep a deadline, is a dream come true in today's industry," Staples told ***CBG***. "But I wasn't sure about how the public would receive CGE's stories. Personally, I give most anything new a try. But there were a fair share of naysayers about CGE from the start.

"Regardless, CGE has defeated the odds. Many say it's Mark Alessi's money that keeps the company going and that its books will never profit enough for the situation to change. But the company continues to grow, in fan support *and* in sales. This isn't Alessi's *hobby*; this is an attempt to be the best there is and become one of the biggest comics companies in the industry today. And CrossGen has done an amazing job in just a few years in a depressed comic market.

"CGE keeps trucking along, with great concepts and smart plans for the future, and it has some of the most talented and responsible artists in the industry working for it. They push to get their product into the hands of new readers, especially children. This is very important to us.

> ***"We like being with a company that is very professional and has an excellent plan for the future."***
>
> *– Val Staples*

"We want to be part of that. We like the structure and we like that type of atmosphere. We like being with a company that is very professional and has an excellent plan for the future: better exposure, better direct and newsstand market presence, longer life for all the titles."

MV Creations will part ways with Image Comics. Staples said, "There were several issues at Image that soured the experience for us. The biggest was how the first issue of *Masters of the Universe* was late, due to cover problems at the printer — and the solicitation of the Earl Norem cover at $2.95 instead of $5.95 resulted in a returnable product. That's something we never want to happen again. Even though the cover sold exceptionally well, it's not fair to retailers, readers, fans, and collectors — and it makes us look very sloppy."

After that, things did go smoothly at Image. "Over the next three issues in the mini-series, we brought the series back onto schedule. But I think, by that time, everyone in the creative process was a little sore about it. If it had been our own title, it would have been easier to overlook. Mistakes happen, because we are all human. But when you are working with a licensed property and you have a billion-dollar company to answer to, you can't make many mistakes."

To get the license for the series MV Creations had had to pitch an idea to Mattel, as reported in ***CBG*** #1500, and it was Mattel that ultimately made the decision on which publisher it would license. "We had talked with CGE from the very beginning, but Mattel wanted to go with Image, who had also been there for us with the ill-fated *Transformers* deal we did a year prior. Don't get me wrong: Image is a great place, and the people working there are fantastic. Image is a great place for creator-owned books and will continue to be for a long time to come. Our friends at Studio Funk-O-Tron have had great success with Image publishing *Tech Jacket* and *Invincible*. Image is definitely an excellent opportunity, and I'm extremely happy they gave us the chance to work with them."

In the end, Staples said he was happy to be with CrossGen, where he had originally wanted to be. "CGE was, right from the start, what we wanted. They have a tight organization; they make a huge push on your product; and they work hard to earn their share of the pie.

"People love the comic book, and Mattel is a dream to work with — making the process smooth. We'll retool our plans for how we publish the book and will continue to give the fans exactly what they want," Staples said. ✦

RETAILER SALES
of new comic books
February 2003

The figures at right are the average number of copies reported sold ***per store*** *by retailers reporting to* ***Comics & Games Retailer's Market Beat*** *column.*

1	*Batman*	DC	56
2	*New X-Men*	Marvel	50
3	*Ultimate War*	Marvel	45
4	*Ultimate Spider-Man*	Marvel	44
5	*Amazing Spider-Man*	Marvel	42
6	*Uncanny X-Men*	Marvel	42
7	*Ultimate X-Men*	Marvel	42
8	*Wolverine*	Marvel	33
9	*JLA*	DC	32
10	*G.I. Joe*	Image	28
11	*Avengers*	Marvel	27
12	*Incredible Hulk*	Marvel	26
13	*Daredevil*	Marvel	25
14	*X-treme X-Men*	Marvel	24
15	*Green Arrow*	DC	23
16	*Punisher*	Marvel	22
17	*JSA*	DC	22
18	*Captain America*	Marvel	19
19	*Fantastic Four*	Marvel	18
20	*Ultimates*	Marvel	18
21	*Transformers: The War Within*	Dremwav	17
22	*Transformers: Armada*	Dremwav	16
23	*Peter Parker, Spider-Man*	Marvel	15
24	*Astro City: Local Heroes*	DC	15
25	*Action Comics*	DC	14
26	*Aquaman*	DC	13
27	*Hulk/Wolverine: 6 Hours*	Marvel	13
28	*CSI: Crime Scene Investigation*	IDW	12
29	*Green Lantern*	DC	12
30	*The Truth*	Marvel	11
31	*X-Men Unlimited*	Marvel	10
32	*X-Statix*	Marvel	9
33	*Thundercats*	DC	9
34	*Spawn*	Image	9
35	*Exiles*	Marvel	9
36	*Iron Man*	Marvel	9
37	*Ghost in the Shell 2*	Dk Hors	9
38	*Thor*	Marvel	9

Source: CBG's sister publication, *Comics & Games Retailer*, receives reports from dozens of different retailers each month listing their **actual sales** for their Top 30 titles. The reports are averaged, and an algorithm estimating sales for issues not in the retailers' Top 30 adds about 3% to the totals. Sales figures listed are for the issue of the listed title that sipped in the indicated month.

NEW COMICS shipping April 6-12

The following information is taken from publisher and distributor solicitations and updates and is as accurate as possible at press time. Check with your local retailer to find out what day new comics go on the shelves. Comics that are delayed or rescheduled will be tracked in future *CBG Calendars*.

Note: ✪ indicates a rescheduled comic book that appeared in a previous *CBG Calendar*.

Archie Comic Publications

Archie Mysteries #27, $2.19
Jughead #150, $2.19
Laugh Digest #183, $2.39
Sabrina Vol. 2 #44, $2.19

CPM Manga

Record of Lodoss War: Welcome To Lodoss Island Book One GN, $15.95

CrossGen

Demon Wars: Trial By Fire #5 (of 5), $2.95
Forge #13, $7.95
Mystic #35, $2.95
Scion Traveler Vol. 1: Conflict of Conscience, $9.95
Way of the Rat #12, $2.95

Dark Horse

Blade of the Immortal #78, $2.99
Blood World #2 (of 3), $2.99
Ghost In The Shell II: Man-Machine Interface Holo #1, $10.00
Grendel: God & The Devil #3, $3.50
Metropolis TP, $13.95
Shadow Star: Nothing But The Truth TP, $14.95

DC Comics

Adventures of Superman #615, $2.25
Aquaman #5, $2.50
Automatic Kafka #9, $2.95
Batgirl: Year One #5, $2.95
Batman: Legends of the Dark Knight #166, $2.50
Blood and Water #2 (of 5), $2.95
Fables #12, $2.50
Gen 13 #8, $2.95
Gotham Central #6, $2.50
Green Arrow #23, $2.50
Harley Quinn #31, $2.50
Hunter: Age of Magic #22, $2.75
JLA: Age of Wonder #1 (of 2), $5.95
Legion of Super-Heroes Archives Vol. 12 HC, $49.95
Lucifer: The Divine Comedy TP, $17.95
Reload #2 (of 3), $2.95
Scooby-Doo #71, $2.25
Stormwatch: Team Achilles #10, $2.95
Superman and Batman: Generations III #4 (of 12), $2.95
Tom Strong #20, $2.95

Gutsoon! Entertainment

Raijin Comics #18, $4.95
RGA Magazine #18, $0.99

Image Comics

Athena Inc Vol. 1: Manhunter Project TP, $19.95
Defiance #7, $2.95
G.I. Joe Frontline #7, $2.95
Grrl Scouts: Work Sucks #3 (of 4), $2.95
Invincible #4, $2.95
Kore Seeley, (two covers $2.95)
Rex Mundi #3, $2.95
Tech Jacket #6, $2.95

Marvel Comics

411 #1 (of 3), $3.50
Alias Vol. 1 TP, $19.99
Black Panther #57, $2.99
Captain America #12, $2.99
Exiles #25, $2.99
Human Torch #1, $2.50
Incredible Hulk #52, $2.25
Iron Man #67, $2.99
Marvel Universe: The End #3 (of 6), $2.99
Punisher #24, $2.99
✪ *Uncanny X-Men* #421, $2.25 (March 30-April 5)
Wolverine X-Isle #2, $2.50
✪ *X-Men Unlimited* #44, $2.50 (March 23-29)
X-Men: Ronin #3 (of 5), $2.99

Oni Press Inc.

Mr. Gum One-Shot, $2.99

Tokyopop

Cardcaptor Sakura - Master of the Clow Vol. 4 GN (of 6), $9.99
Cowboy Bebop Shooting Stars Vol. 1 GN (of 2), $9.99
Dragon Knights Vol. 7 GN (of 17), $9.99
Lupin III Vol. 3 GN (of 14), $9.99
Rebound Vol. 1 GN (of 10), $9.99

Viz Communications

Animerica Extra May 2003 Vol. 6 #5, $4.95
Gundam The Origin #5, $7.95

NOW APPEARING!

April 1

Will Eisner (creator of *The Spirit*) at Library of Congress, Mumford Room, James Madison Building, 101 Independence Ave., S.E., Washington, **D.C.**, beginning at 4 p.m.

Harlan Ellison (multiple-award-winning author) at Barnes and Noble, 600 5th Ave. (5th Ave. and 48th St.), New York, **New York** beginning at 1 p.m.

April 5

Jason Lethcoe (*The Marvelous Adventures of Gus Beezer*) and **Scott Shaw!** (*Bart Simpson's Treehouse of Horror*) at Atlantis Fantasyworld, 1020 Cedar St., Santa Cruz, **California,** from 10 a.m. to 4 p.m.

April 8

Harlan Ellison (multiple-award-winning author) at Northwest/Ayres Branch Library, 1720 Shatto Ave., Akron, **Ohio**, from 6:30 to 8:30 p.m.

April 9

Harlan Ellison at Avon Lake Public Library, 32649 Electric Blvd., Avon Lake, **Ohio** 44012, from 1:30 to 3 p.m.; and at The Rock and Roll Hall of Fame & Museum, Cleveland, **Ohio** 44114, from 7 to 9 p.m.

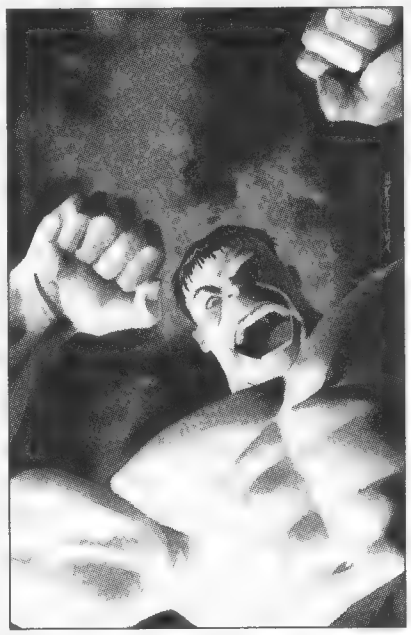
June brings Marvel projects

By **Nathan Melby**

With the *Hulk* film due to hit theaters June 20, Marvel is preparing plenty for comic-book stores in June. Among its releases will be *Hulk: The Movie Adaptation* and a new Hulk mini-series. For non-Hulk fans, there will also be plenty, including a mini-series prequel for a famous Marvel character and an early story of a famous Marvel villain.

Hulk is adapted

Due to hit stores June 4, *Hulk: The Movie Adaptation* will be written by current *Incredible Hulk* writer Bruce Jones and drawn by *Ultimate Spider-Man*'s Mark Bagley. The 48-page adaptation will feature a cover by Dale Keown.



Also due to hit stores that day will be the *Hulk: The Movie* trade paperback, featuring a collection of Hulk stories from the past year along with the movie adaptation. The 128-page trade paperback will contain the *Hulk: The Movie Adaptation*, *Incredible Hulk* #34, *Ultimates* #5, and a 22-page adaptation of *Ultimate Marvel Team-up* #2-3 for $12.99.

Nightmerica means more Hulk

Marvel will start a new Hulk mini-series, *Nightmerica*, June 25: just five days after the movie opens.

The six-issue mini-series, written by Robin Laws and drawn by Brian Ashmore, will tell the story of two fugitives.

Bruce Banner finds out that being on the run is a little bit easier, when there is a charming young woman to run with — but his new friend is not telling him everything about herself and her past.

Frank Castle is changed

In the spirit of *Wolverine: The Origin*, Marvel will release a prequel for another of its hot-headed characters, when Garth Ennis and Darick Robertson visit Frank Castle's earlier years. *Born*, a four-issue mini-series due in stores June 25, will tell the story of Castle as he enters his third tour of duty in the Vietnam War, where he comes in as a regular Marine, but leaves a changed man.

Mini-series features Fisk's origins

Marvel will also look at the character's early years in a six-issue mini-series titled *Kingpin*, with script by Bruce Jones, art by Sean Phillips, and inks by Klaus Janson.

Due in stores June 11, the story will describe the days when Wilson Fisk ran the mob as the kingpin of New York, when, as a shrewd and violent young man, he built his empire the old-fashioned way: one dead body at a time. The story will feature betrayal, gang wars, and alliances that are built and shattered in this glimpse at the Kingpin's rise to power. The series will also feature the first meeting between Kingpin and Spider-Man.

Spidey, Wolvie team

Beginning June 18, two of Marvel's most famous characters will work together, when Spider-Man goes to Japan to rescue Wolverine and the two embark on a mission there.

With script by Brett Matthews and art by Vatche Mavlian, the four-issue mini-series is titled simply *Spider-Man & Wolverine*. ✦

CONFIRMED SHIPPING

They're out there: We have received confirmation that the following titles have shipped and should be available in stores. This reflects shipping information received through March 21:

About Comics: *Panel Two: More Scripts By Top Comics Writers Vol. 2 TP*, $20.95 (Mar)

Abstract Studios: *Strangers In Paradise Vol. 12 TP*, $12.95 (Mar)

AC Comics: *Best of the West* #34, $6.95 (Feb)
Fighting Yank and the Sentnels of America #1, $5.95 (Jan)

Amaze Ink (Slave Labor Graphics): *Comic Book Heaven Vol. 2* #8, $2.95 (Jan)
Gloom Cookie #15, $2.95 (Mar)

Antarctic Press: *Luftwaffe: 1946* #7, $5.95 (Mar)
Specter 7 #1, $4.95 (Feb)
Twilight X: Storm #2, $3.50 (Mar)

Archie Comic Publications: *Betty & Veronica* #186, $2.19 (Mar. 16-22)
Betty & Veronica Digest #137, $2.39 (Mar. 16-22)
Jughead's Double Digest #93, $3.59 (Mar. 16-22)
Sonic The Hedgehog #121, $2.19 (Mar. 16-22)

Black Library: *Warhammer Monthly* #66, $3.50 (Mar)

Bongo Comics: *Simpsons Comic Madness TP*, $14.95 (Mar)

Claypool Comics: *Elvira* #119, $2.50 (Mar)

Comics Conspiracy: *Generic Comic Book* #12, $1.95 (Mar)

CrossGen: *Crossovers* #3, $2.95 (Mar. 16-22)
Crux #24, $2.95 (Mar. 16-22)
Meridian Traveler Vol. 1 Flying Solo, $7.95 (Mar. 16-22)
Route 666 #10, $2.95 (Mar. 16-22)
Scion #34, $2.95 (Mar. 16-22)

Dark Horse: *Blade of the Immortal* #77, $2.99 (Mar. 9-15)
Judge Dredd vs. Aliens: Incubus #1 (of 4), $2.99 (Mar. 16-22)
Star Wars Tales #15, (two covers $5.99) (Mar. 9-15)
Star Wars: Republic #51, $2.99 (Feb. 16-22)

DC Comics: *Batgirl* #38, $2.50 (Mar. 16-22)
Batman: Gotham Knights #39, $2.75 (Mar. 16-22)
Birds of Prey #53, $2.50 (Mar. 16-22)
Flash #196, $2.25 (Mar. 16-22)
Forever Maelstrom #5 (of 6), $2.95 (Mar. 16-22)
Gen 13 #7, $2.95 (Mar. 9-15)
Golden Age Spectre Archives Vol. 1, $49.95 (Mar. 9-15)
Green Arrow #22, $2.50 (Mar. 16-22)
JLA: Scary Monsters #1 (of 6), $2.50 (Mar. 16-22)
JSA: The Unholy Three #2 (of 2), $6.95 (Mar. 16-22)
Lucifer #36, $2.50 (Mar. 16-22)
Mad Color Special #7, $3.99 (Mar. 9-15)
Power Company #14, $2.75 (Mar. 16-22)
Powerpuff Girls #36, $2.25 (Mar. 16-22)
Robin #112, $2.25 (Mar. 16-22)
Robotech #4 (of 6), $2.95 (Mar. 16-22)
Shade, The Changing Man: The American Scream TP, $17.95 (Feb. 23-March 1)
Sleeper #3, $2.95 (Mar. 16-22)
Smallville #1, $3.50 (Mar. 16-22)
Supergirl #80, $2.50 (Mar. 16-22)
Superman: Metropolis #2 (of 12), $2.95 (Mar. 16-22)
Thundercats: The Return #2 (of 5), $2.95 (Mar. 16-22)
War Story: Archangel, $4.95 (Feb. 9-15)
Wonder Woman: Paradise Found TP, $14.95 (Mar. 16-22)
Y: The Last Man #9, $2.95 (Mar. 16-22)

Dementian Comics: *Stylish Vittles Vol. 2: All The Way TP*, $17.00 (Mar)

Dreamwave: *Transformers: Armada* #9, $2.95 (Mar)

Fantagraphics Books: *Bondage Fairies Extreme* #15, $3.50 (Feb)
Footlicker #2, $3.50 (Feb)

Gutsoon! Entertainment: *Fist of North Star: Master Ed Vol. 3 GN*, $17.95 (Mar. 16-22)
Raijin Comics #15, $4.95 (Mar. 16-22)

Heavy Metal Magazine: *Fist Full of Blood HC*, $14.95 (Feb)

Highwater Books: *Catch As Catch Can*, $9.95
Odds Off GN, $14.95

House Of Usher: *Nantucket Brown Roasters* #1 (Of 2), $2.00 (Feb)

Image Comics: *Defiance* #6, $2.95 (Mar. 9-15)
Devil's Due Studios Preview 2003, $1.00 (Mar. 16-22)
Paradigm #7, $2.95 (Mar. 16-22)
Rex Mundi #2, $2.95 (Feb. 9-15)
Rotogin Junkbotz #0, $2.50 (Feb. 23-March 1)
Witchblade: Nottingham, $4.99 (Feb)

Kenzer & Company: *Knights of the Dinner Table* #77, $3.99 (Mar)

Marvel Comics: *Captain America: What Price Glory* #3, $2.99 (Mar. 16-22)
Captain Marvel #7, $2.25 (Mar. 16-22)
Marvel Universe Vol. 1: Thanos: Infinity Abyss TP, $17.99 (Mar. 9-15)
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Truth: Red, White Black #5 (of 6), $3.50 (Mar. 16-22)
Ultimate Spider-Man #38, $2.25 (Mar. 16-22)
Wolverine Legends Vol. 3: Law of the Jungle TP, $12.99 (Mar. 16-22)
X-Men 2: Movie Prequel: Wolverine, $3.50 (Mar. 16-22)
X-Men: Ronin #2 (of 5), $2.99 (Mar. 16-22)

NBM: *Boneyard Special Swimsuit Issue*, $2.95 (Mar)
How Loathsome #1, $2.95 (Mar)
Wake Vol. 4 & 5: Sign of the Demons, $14.95 (Feb)

Oni Press: *Hopeless Savages Vol. 2: Ground Zero TP*, $11.95 (Mar. 9-15)

Radio Comix: *Big Funnies* #8, $4.99 (Feb)

Rebellion: *2000 AD* #1327, $3.25 (Feb)
2000 AD #1328, $3.25 (Feb)

Saddle Tramp Press: *Holliday* #5, $3.00 (Mar)

Second To Some Studios: *Fade From Blue* #6, $1.50 (Mar)

Sirius Entertainment: *Poison Elves* #72, $2.95 (Feb)

Titan: *Judge Anderson: Hour of the Wolf GN*, $16.95 (Jan)
Slaine: The Horned God Vol. 2, $14.95 (Jan)
Transformers: Legacy of Unicron GN, $19.95 (Jan)

Tokyopop: *Gundam Wing: Last Outpost Vol. 2 TP (of 3)*, $9.99 (Jan)

Too Hip Gottago Graphics: *Growing Up Enchanted* #3, $2.95 (Mar)

Viz Communications: *All - New Tenchi Muyo Vol. 1: TP Alien Nation*, $8.95 (Mar. 16-22)
Firefighter: Daigo of Fire Company M Vol. 2 GN Special Ed, $9.95 (Mar. 16-22)
Silent Mobius Vol. 10: TP Blood, $12.95 (March 23-29)
Vagabond Vol. 5 TP, $9.95

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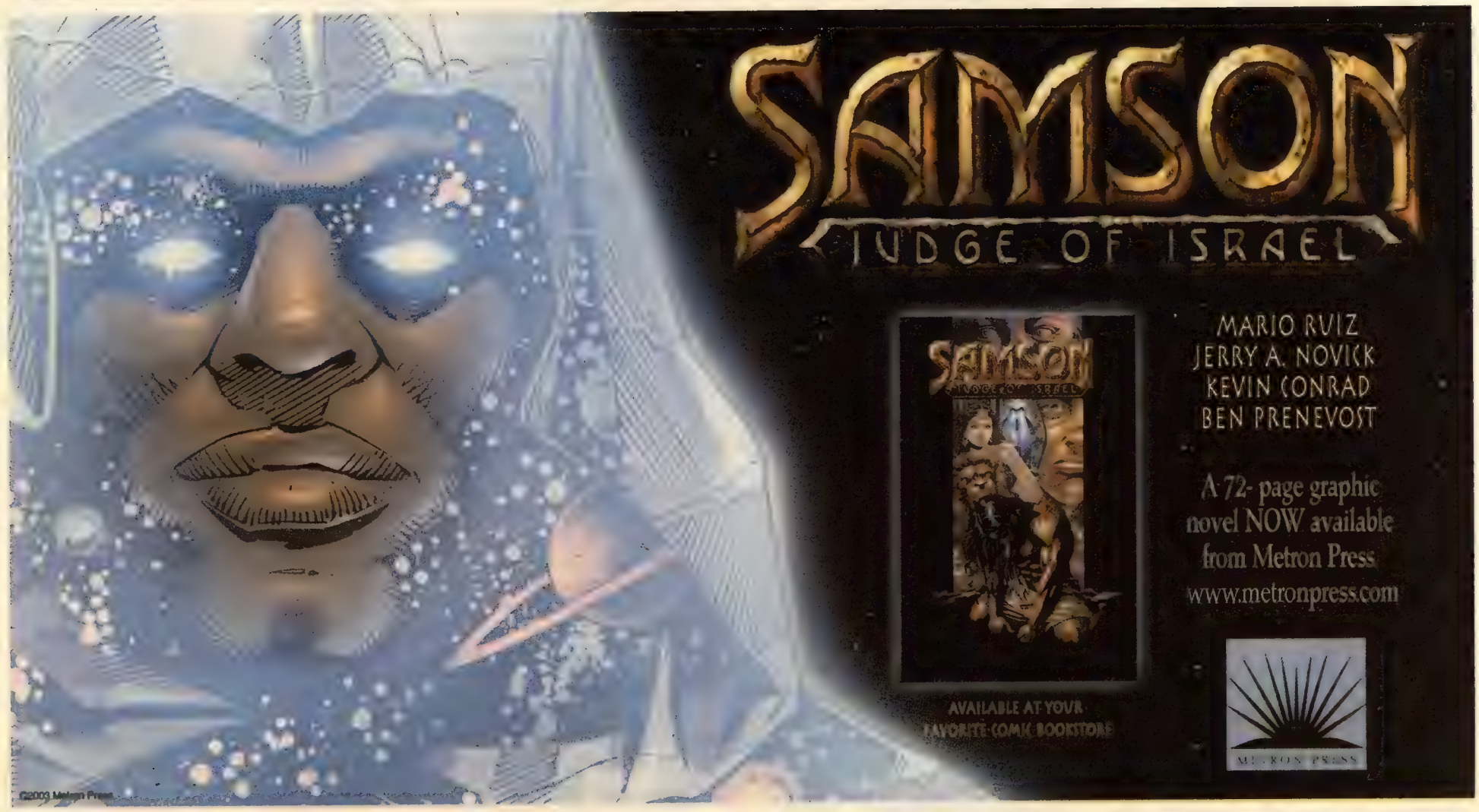
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Comics In Your Future

Publisher's Picks & Retailer Reviews

A number of publishers were recently asked to choose, from the material they have scheduled to ship in May, which titles they felt would be most worthy of the attention of readers and collectors. Participating retailers were then asked to predict how popular each title will be and to grade each preview from A+ to F, according to how successful they found it as a work of art or entertainment.

Retailer Panelists Reviewing May Titles

S.A. Bennett
Dark Star Books & Comics, Yellow Springs, OH

Cliff Biggers
Dr. No's Comics, Marietta, GA

Charlie Harris
Charlie's Comic Books Tucson, AZ

Phil Mateer
All about Books and Comics, Phoenix, AZ

Robert Scott
Comickaze San Diego, CA

Jeremy Shorr
Titan Comics Dallas, TX

Wolverine #1

Marvel
$2.25, color, 32 pgs.

Writer Greg Rucka and artist Darick Robertson relaunch the adventures of Marvel's #1 mutant. In the opener, Wolverine tries to blend in in an urban environment.

Mateer: "New" first issues of old titles are often seen as unnecessary, but this one, at least, represents a clean break: a new writer, a new artist, and a new approach to a title that had been regarded as increasingly repetitive and irrelevant. Wisely, Rucka uses the technique of keeping the title character mysterious and showing how he's seen through the eyes of others. Also wisely, Robertson — coming off of a wonderful five-year run on *Transmetropolitan* — has modified his art, using a more shadowy, real-world style than the high-tech grubbiness that was his signature in *Transmet*. The bottom line: It's a solid comic book and a good jumping-on point for new readers. Grade: **B**.

Scott: C'mon, Marvel, take pride in the running length of a series. It shows you're publishing something people appreciate. Rucka seems to be delivering the Wolverine fans have been asking for for years, although, surprisingly, Robertson's art isn't very exciting. Actually, what many have been asking for is Logan or Patch, but "Mean Man" comes really close, a story about the man behind Wolverine, the guy that made everyone go so goofy over *Origin*. Although slow to get going and focusing less on Wolverine than on his neighbor (who is also the story's narrator), the ending makes up for it all, as it propels readers into what appears to be a promising, explosive story arc. Grade: **B+**.

Bennett: Clearly, something had to be done with Wolverine's long-running series, and Marvel couldn't have picked a better writer than Rucka for this do-over, but it's unclear how long-time *Wolverine* fans will take to Logan eating in greasy-spoon diners and reading in his room. If they have any sense, they'll wait around, because it's obvious Rucka has something in mind that will no doubt be a lot more interesting than Wolverine slicing his way through another carload of generic thugs. Grade: **B**.

Biggers: Rucka has written one of the strongest stories ever to appear in a Wolverine comic book — but you have to wonder how die-hard Wolvie fans are going to feel about the *noir*-edged story and the Robertson version of Wolverine. Rucka's story is a superlative crime drama — but it's the sort of story that might seem more at home in the pages of *Punisher* than in a mutant comic book. And Robertson's art, suitably dark and moody, is dominated by his stocky, troll-like rendition of Wolverine as a Neanderthal-ish Bob Hoskins. No doubt about it — it's a great book, one of the strongest of the year. But will it click with X-fans? Grade: **A**.

Shorr: The story is riveting. Anyone who has ever read and liked *Wolverine* will want to get his or her name on a list somewhere to read this comic book. And the beauty of Rucka's writing is that the story isn't about Wolverine at all. He just happens to be in the wrong place at the right time. Outstanding! Grade: **A+**.

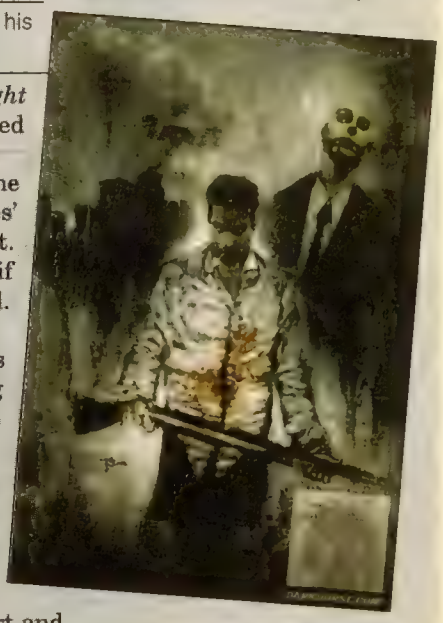
Harris: There's none of that swaggering macho posturing here. This is a quieter, flawed, but more cerebral Logan. Little action is seen, but there is a lot of character development. Overall, this is the best Wolverine comic book ever, and Rucka was even able to promote one of his best-selling novels! Grade: **A-**.

PANEL'S GRADE **A-**

Criminal Macabre: A Cal McDonald Mystery

Dark Horse
$2.99, color, 32 pgs.

Steve Niles and Ben Templesmith begin their five-issue mini-series with the lead character arrested in a case involving L.A.'s elite. Aided by his zombie sidekick Mo'lock, the foul-mouthed detective encounters L.A.'s other freaks.



Scott: Following home runs with *30 Days of Night* and *Fused!* Niles and Templesmith knock another one out of the park with the new Cal McDonald comic book. Niles' Cal novels are entertaining, reading like an amalgamation of Mickey Spillane and Stephen King, and Templesmith's imagery amplifies the tone fantastically. If you have a chance, grab the prose novels *Savage Membrane* and *Guns, Drugs, and Monsters*; even *Hairball* (the collection of the Cal vignettes from *Dark Horse Presents*) was a worthy installment. Most of the potential audience missed out on *30 Days of Night* and had to wait for the trade paperback. Here's a wakeup call: Don't miss this one. Grade: **A**.

Bennett: The semi-impressionistic art style left zero impression. The art here is ugly, not to mention smudged, blurry, scratchy, badly lit (it's understood all of this is intentionally done for artistic effect, but creative intent doesn't make it any less painful to look upon), and makes it just plain difficult to understand what's going on. Grade: **C**.

Biggers: Niles and Templesmith present the latest entry into the ranks of supernatural detectives: the hard-boiled Cal McDonald, whose cases bring him face-to-fang with vampires, werewolves, and more. *Criminal Macabre* is entertaining, although it's hampered in two ways: First, the story lacks the unflagging power of the duo's *30 Days of Night* and, second, the art seems a bit more subdued, too restrained by medium shots lost in a sea of shadows. Grade: **B-**.

PANEL'S GRADE **B-**

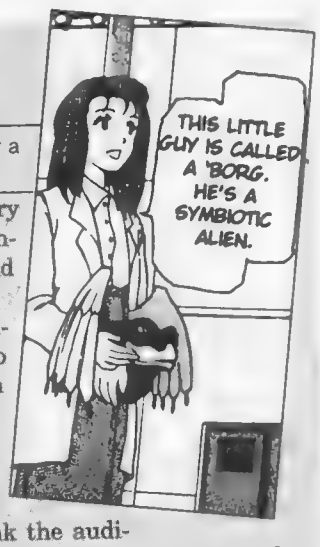
Shorr: It's Sam Spade meets Dracula, The Werewolf, The Mummy, and anything else they can squeeze in. While Niles' stories are enjoyable, the same can't be said for the art. While it's certainly atmospheric enough, it would be nice if readers could tell what was going on from panel to panel. Grade: **B**.

Harris: The *30 Days of Night* series was perfect for this team, since that story took place during a 30-day long "evening" in Alaska. This story, however, does not take place at night, although you'd never know that to look at it. Every scene is dark with no discernible backgrounds. It's a cliché-ridden crime tale involving universally recognized monsters and a hard-drinking and hard-drugging P.I. For fans of good crime fiction, this isn't it. Grade: **C**.

Mateer: *30 Days of Night* came out of nowhere, because it had a cool concept and combined it with unusual art and decent writing, especially for an unknown creative team; it was an unexpected pleasure. This new series keeps the writing and art, but the concept's more well-traveled. Now readers *expect* good things from these guys. Grade: **B**.

Alien Nine

CPM Manga
$15.95, b/w, 224 pgs.



A sixth grader and her friends are assigned the task of eradicating the aliens that keep invading their school. The only drawback to the task is that Yuri has to wear a symbiotic alien helmet to get the job done in this story by Hitoshi Tomizawa. CPM is publishing the series in the Japanese right-to-left style.

Bennett: It's always dangerous to speak in absolutes when it comes to manga, but this may just be the weirdest mainstream manga ever to be translated into English. Elementary school girls are chosen to join "The Alien Party," which involves wearing toad-like symbiotic aliens on their heads like bicycle helmets and fighting bad, parasitic elements, using roller blades and athletic gear, which seems a questionable equipment choice at best. Readers will have no idea what's going to happen next, and that's usually a very good thing. Grade: **B.**

Biggers: The first thing this brings to mind is Robert A. Heinlein's *Puppet Masters*, with slug-like aliens seizing control of their human hosts. However, *Alien Nine* is much more thought-provoking than that: The alien symbiotes work in tandem with their human partners, joining forces to overcome parasitic aliens whose relationship with their hosts is much more destructive. It's a concept rife with potential and it will be fun to see where Tomizawa goes in future issues. Grade: **A.**

PANEL'S GRADE **B+**

Scott: Every once in a while, it gets easy to dismiss a project just on casual observance, and this would seem to be such a one. It's manga (strike one), its main characters are elementary-school girls (strike two), and, well, strike three never showed! Although the right-to-left format is still a little off-putting, this story of girls and the parasitical aliens who love them is entertaining enough to keep readers interested in it and subsequent issues. Grade: **B.**

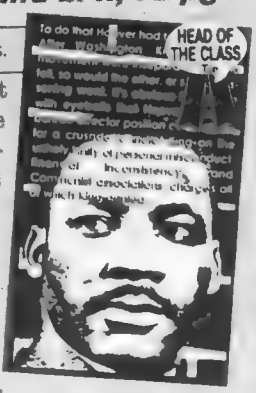
Harris: It's a strange twist on traditional hall-monitoring duties, when three 6th-grade girls are picked to be alien fighters. The tale is told in a clear style with good characterization and pacing. Grade: **B+.**

Mateer: What would you get if you crossed *Sailor Moon* with *Alien*? Three 6th-grade girls wearing symbiotic alien frogs on their heads, so they can fight various other aliens that menace their school. You'd think the audience for this would be other 6th-grade girls, but CPM is suggesting "16+" as the readership for this. Nice aliens and battle scenes and a series worth checking out — but it's not for the squeamish. Grade: **B.**

Shorr: More manga about angst in school. But this time, we get a twist. Kids fighting weird alien monsters isn't exactly new, but the help they have doing it is the fun part. Good weird fun. Grade: **B.**

King Vol. 3

Fantagraphics
$11.95, color and b/w, 72 pgs.



Ho Che Anderson concludes the biography of civil rights leader Martin Luther King with President Johnson's signing the Civil Rights bill and King's final visit to Memphis.

Harris: This is an important work that, it is to be hoped, many have been following over the past decade of its publication. It's not perfect, but, despite moments of inconsistency, it's been masterful. The only fault is that it didn't go far enough. It should have mentioned the 125 U.S. cities that burned that summer, incited and ignited by the passing of one of America's greatest men ever. Grade: **A+.**

Shorr: This labor of love marries historical fact with creative storytelling to give the reader a terrifically holistic view of the world of the mid-1960s. Never missing a beat, readers follow the story as it comes closer and closer to Memphis and the inevitable. Grade: **A.**

Bennett: The greatest strength of this life of Martin Luther King is that Anderson implicitly understands that comics can accomplish things that neither print nor film can achieve, and here he uses the medium with a virtuosity that's only matched by his ferocity. Grade: **A.**

PANEL'S GRADE **A-**

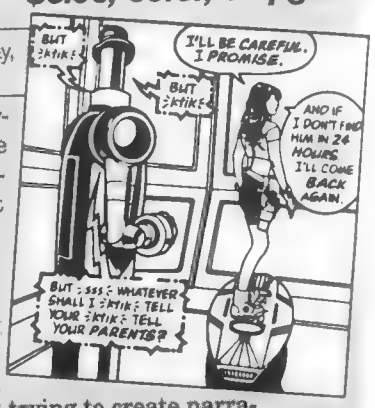
Biggers: Anderson brings a visual boldness to some segments, while he overindulges himself with repetitive stats that are almost buried under ponderous prose. And when it comes to what could have been the strongest segment of all — the "I Have a Dream" speech, followed by King's assassination — Anderson coasts through it, bringing no added depth or pathos to the scene. Grade: **C.**

Mateer: When *King* Vol. 2 came out last year, it got an A+ from me; this final volume gets an A. The material itself is slightly less compelling — partly because the book has to end in death, as all lives eventually do, and more in pessimism than the I-have-a-dream optimism of the last volume. (Fantagraphics, always so great at production, needs to figure out how to get this whole series into one volume and still make it affordable enough to market to schools.) Grade: **A.**

Scott: With this final volume, Anderson shows that he has grown as a storyteller, and the volume is much stronger than the previous two. It is a fine and fitting finale. Grade: **B+.**

Many Worlds of Tesla Strong

DC/ABC
$5.95, color, 64 pgs.



Tom Strong's daughter embarks on an interdimensional journey, when Solomon, the Strong's simian ally, is accidentally lost in another dimension. Along the way, she encounters other versions of herself in this one-shot written by Alan Moore and Peter Hogan and illustrated by a large roster of artists including Art Adams.

Mateer: Most of Moore's ABC stuff can best be described as "rollicking,"and this is no exception — a parallel-worlds story, with Tom Strong's daughter on a quest that takes her through a number of universes — each drawn by a different artist. Great fun, gorgeous art, and, at 64 pages, the best $6 you'll spend this month. Grade: **A.**

Harris: Searching through alternate dimensions for lost teammates is not an original concept by any stretch of the imagination. But this is Moore. It's not deep and there are no surprises, but these artists make this a fun story and a very attractive book. Grade: **B.**

Scott: There's a fundamental problem with this type of story. Basically, there's nothing here, with the story resembling something similar to those flashback clip TV shows or — more to the point — the throwaway stories usually featured in those *Annual* issues that nobody appreciates. The only difference is that the story is not bad, just not very substantial. Grade: **B-.**

PANEL'S GRADE **B+**

Bennett: The only thing really wrong with this Tesla Strong one-shot is that it wasn't called *Tom Strong Annual* #1, because it's been a long, long time since we've been graced with a comic book that equals the power and grace of the old Lee-Kirby *F.F. Annuals*. Tom Strong stories range from the dead serious to the funky funny, and this has moments of each, while still giving readers that rarest of elements; a genuine sense of wonder. Grade: **A.**

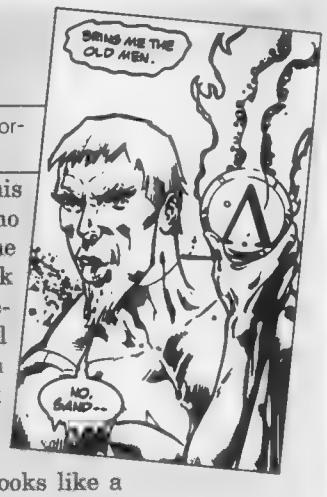
Shorr: Unfortunately, this comic book is so clearly an excuse to putter around inside the infinite parallel universes of the Tom Strong environment that readers will be tired by the second installment.

It's a decent story and all, but the dashing about trying to create narrative tension when you know what the outcome is going to be just comes across as frivolous. Grade: **D+.**

Biggers: Moore and Hogan have concocted an over-the-top adventure story, but it's the artists-jam structure of the book that'll appeal to fans. You never know what to expect when you turn the page — and that's part of the charm of this bizarre alternate-reality adventure. Grade: **A.**

JSA: All-Stars #1

DC
$2.50, color, 32 pgs.



Hearkening back to the Golden Age, this eight-issue mini-series focuses on a different JSA member each issue, while members of The Injustice Society try to corrupt their legacies. Co-written by David Goyer and Geoff Johns with art by Sal Velluto and Bob Almond, each issue also has a Golden Age back-up story.

Bennett: Johns and Goyer do their usual superb job of balancing their huge cast, doling out strong moments of characterization that never get in the way of the action. There have been so many super-hero teams over the years, it's hard not to have become at least somewhat jaded regarding the charms of the genre, but there's still a visceral charge seeing the entire JSA charging their way into battle via an effective double-page spread. Grade: **B**.

Biggers: Johns and Goyer follow up the 2002 hit *JLA-JSA* graphic novel with another special project that's just as epic in scope. This time, The JSA takes on The Injustice Society in an eight-part series that recreates, on a larger scale, the story structure of the classic Golden Age JSA stories (team beginning, solo interludes, big team wrap-up). The duo are creating the quintessential JSA story in this series — and, as a bonus, they've brought in an impressive group of guest creators to supply Golden Age backup stories. *JSA* has become DC's most entertaining super-team book, and this series gives it a lock on the #1 slot. Grade: **A**.

Harris: Johns is a fan favorite, but some have yet to enjoy one of his tales. His writing is reminiscent of the comics of the early 1950s. Awkward expository dialogue is the biggest hurdle to overcome. The art is competent, but the dialogue borders on unreadable. Grade: **C-**.

PANEL'S GRADE **B**

Mateer: Johns and Goyer are known for their competent writing — it pays attention to characterization, knows its history, and is well-plotted — and Velluto is coming off a long, underappreciated run on *Black Panther*, so the main creative team for this series looks good. So does the first issue: Velluto, who has to draw heaping handfuls of characters, has some beautiful moments and manages to make everyone look decent. The story, a setup for one of those split-the-team-into-individual-stories plots, is similarly well done. The only false note is struck with Solomon Grundy, who has the presence of mind to make Jack Nicholson references and ask, "Can Icicle come out and play?" while springing the bad guy, while a moment later is sounding like The Hulk. Overall, this looks like a solid, entertaining super-hero package. Grade: **B+**.

Scott: It's hard to get enthusiastic about this; it takes a strong effort to excite me with super-heroes these days, and, although Velluto's art is as pretty as ever, neither Johns nor The JSA trips my trigger here. However, it's not overtly bad, so, if you are a *JSA* or Golden Age heroes fan — or, for that matter, maybe even a fan of a title like *Astro City*, you may enjoy this. Grade: **C**.

Shorr: Johns keeps right on mining that deep vein of gold he's struck in The JSA. New members get to put their heads together to solve a huge problem with none of the original team available to help. Hey, we get eight issues of this one, with great artists in every issue. Grade: **A-**.

Barnum!

DC/Vertigo
$29.95, color, 128 pgs.

Writers Howard Chaykin and David Tischman with artist Niko Henrichon suggest that showman P.T. Barnum led a double-life. Aided by his right-hand man, Bailey, Barnum is charged by the government with stopping a plot by inventor Nikola Tesla to destroy America.

Mateer: This has been compared to both *Wild Wild West* and *League of Extraordinary Gentlemen*, but it's much more the former than the latter — late-1800s Americana, with lots of slam-bang action and just enough research to make the whole thing seem credible. Some of the real-life references are pushing it (poor Tesla, who's always come out on the short end of the historical-PR stick, ends up as a super-villain), but, if you don't think about it too much, it's an enjoyable ride, in a sweeps-month TV-mini-series kind of way. Grade: **C**.

Scott: They should have just called this one *The League of Extraordinary Freaks*, although that might have implied clever storytelling, so beware: It is named for the title character, one whose most well-known quote had something to do with the preponderance of suckers in the world. The highpoint of this *faux* history is Henrichon's art, which stands head and shoulders above the weak Chaykin-Tischman script. Grade: **C-**.

PANEL'S GRADE **B-**

Biggers: The concept is fascinating — a sort of *Wild Wild West* with more *roman à clef* elements. Chaykin and Tischman transform a group of circus freaks into a team of undercover operatives led by the greatest showman of all, but artist Henrichon simply isn't able to deliver an artistic edginess to match the storyline. The result is prose that outshines the pictures; *Barnum!* is adequately entertaining, but not all that it could be. Grade: **B-**.

Harris: Richly illustrated, the story features likeable crooks and cons, and Barnum is rightfully portrayed as a charismatic manipulator of men. Great fun and adventure with much attention to historical detail. Grade: **A**.

Shorr: A most intriguing concept uses a circus and its assortment of odd characters as secret agents. It's so intriguing it makes one wonder why this hasn't been done in real life. In any case, it's great fun, as readers get to meet lots of well-rounded characters who are bigger than life. Chaykin is clearly having lots of fun with this story, and readers will, too. Grade: **B+**.

Bennett: Chaykin and Tischman have clearly done their research on Barnum (though it's disappointing that Major Tom Thumb doesn't make an appearance), and there's quite a bit of fun to be had in this gaslit, gadget-filled high adventure, though it's obviously the outline for a would-be summer-movie blockbuster. One has to question the wisdom of the expensive hardcover format, however. Grade: **B**.

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Making the grade at MegaCon

Tony was inundated with review copies

By **Tony Isabella**

Look, I don't want to wax philosophic, but I will say that if you're alive you've got to flap your arms and legs, you've got to jump around a lot, for life is the very opposite of death, and therefore you must at the very least think noisy and colorfully, or you're not alive.

— Mel Brooks

Previously in ***Tony's Tips****:*

I went to MegaCon in Orlando, Fla. I got to hang out with old and new friends. I had a blast.

I also came away from the show with a handful of comic books given to me for review purposes. This happens at just about every convention I attend, and I thoroughly approve of folks seizing the moment in this manner. I still can't review every item I receive but, for what it's worth, I do feel that much more guilty about not reviewing something when it was handed to me by an actual human being. Or even an editor.

Digression: I've considered constructing an "office" around my table in Artists Alley, *à la* Lucy Van Pelt in *Peanuts,* complete with a sign saying "Reviews — five cents," but I don't want to price myself out of ***CBG***'s budget. No, no, I'm kidding. I kid because I love these Wisconsin people, especially since they stopped sending me cheese in lieu of a paycheck.

It was, however, damn fine cheese.

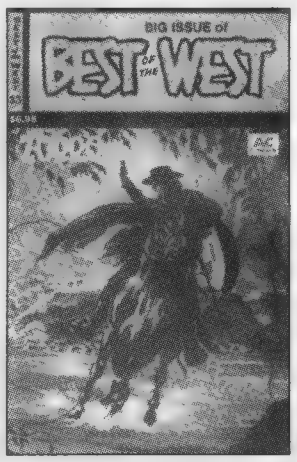
Steve Conley was also having a great time at MegaCon, handing out free copies of ***Astounding Space Thrills: The Convention Comic*** #1 (Day One Comics; free at the show, $5 online). To celebrate the fifth anniversary of his very cool comic book, Conley is creating and publishing a seven-issue series. Each new issue will be given away free at the shows on Conley's schedule and then offered for sale on his website. This mass giveaway has been made possible by the sponsors who have taken out ads in the issues. It's a terrific idea — Conley distributed more than 5,000 copies at MegaCon — and I wish I had thought of it first.

The comic book? *Astounding Space Thrills: The Convention Comic* #1 is every bit as delightful as Conley's previous work in his SF universe. Adventurer-scientist Argosy Smith and pals get caught up in the theft of the mysterious and powerful "Stone of Xebrob." As with Conley's previous *AST* work, this first chapter has appealing characters, crisp art and storytelling, fast-paced action, and foreboding intrigue. The lightness of Conley's approach makes the comic book suitable for readers of all ages.

In addition to the 20-page lead story, this first issue also features an inside-front-cover cast of characters — just the thing to bring new readers up to speed — and a slightly reworked reprint (four pages) of the original *AST* introduction. As a giveaway, *Astounding Space Thrills: The Convention Comic* #1 earns five out of five possible Tonys. At $5 an issue, it drops to one notch to four Tonys. That's still a pretty good score.

Issues of *Astounding Space Thrills: The Convention Comic* will be given away at the Pittsburgh Comicon (April 25-27), WizardWorld Philadelphia (May 30-June 1), Comic-Con International: San Diego (July 17-20), WizardWorld Chicago (Aug. 8-10), Baltimore Comic-Con (Sept. 20-21), and Mid-Ohio-Con (Nov. 29-30). Issues may be ordered online at *www.astounding-spacethrills.com.*

"The tales included in those pages are all fine examples of the craft or historically interesting or just plain fun."



The comic-book pickings are slim for fans of Western comics. The only ongoing title of which I am aware comes from Bill Black's AC Comics, whose ***Best of the West*** series has now reached its 33rd issue. Given the $6.95 price, one could wish for more than 44 pages of story and art, but the tales included in those pages are all fine examples of the craft or historically interesting or just plain fun or some combination of the above.

That helps soothe the pain in the wallet a mite.

Zorro is featured on the moody painting which graces the cover of the issue. The legendary masked hero also appears on the inside front cover in a complete-in-six-panels story drawn by the equally legendary Alex Toth ... and in a longer story drawn by Warren Tufts.

I thoroughly enjoyed these tales.

Two of my favorite artists are also represented in the issue. There's a Haunted Horseman (originally published as *The Ghost Rider* before another publisher claim-jumped back in the 1960s) thriller drawn by my buddy Dick Ayers ... and a *Red Mask* adventure by the underrated Frank Bolle.

Rounding out the ish are so-so stories of Tom Mix, The Masked Rider, and The Durango Kid. The last is drawn by Fred Guardineer, and he was definitely on top of his game for this job. On the back and inside back covers are photos of Roy Rogers.

Best of the West #33 gets a respectable three Tonys. For info on this and other AC Comics titles, visit its website, *www.accomics.com.*

Brandon Peterson jokingly remarked that I was the only person who liked ***Chimera*** (CrossGen, $2.95) for its engrossing plot and not "other" factors. This reviewer will cheerfully stipulate that Sara Jennings, the heroine of the four-issue series, is fetchingly drawn by Peterson. OK, she's gorgeous, but not in an exaggerated fashion that defies the reader's sense of reality. Having agreed to the obvious, let us move forward to the other positives in the first two issues.

Sara has special powers, doubtless attributable to the "sigil" which lies "fetchingly" near the base of her spine. What a shame that Peterson will have to draw an establishing shot of this "sigil" at least once an issue. Please.

On a distant ice world, part of the vast domain dominated by a bone-nasty intergalactic empire, Sara hides from her past. But the ruler of that empire, a cruel man who has lived for nearly 900 years, covets her power — though he does not yet know that it *is* her power — and will destroy any man, any planet, that stands in the way of its acquisition. Against the might of this empire, Sara's only ally is "Rover," a robotic remnant of a civilization which existed at least 120,000 years earlier. As elements for a SF adventure, these make for a good mix.

Writer Ron Marz continues to do the best work of his career at CrossGen. On every level — characterization, dialogue, pacing — Marz is hitting his marks and then some. Besides providing beautiful, digitally painted art for *Chimera*, Peterson shares credit for the story. The lettering is by Dave Lanphear, another of my favorites.

Finally, for the "tech" fans among you, each issue features "info" pages on the ships, weapons, science, and other facets of the world in which this story takes place. I'm about as non-tech as you can get but I still found them interesting.

CrossGen is one of the most vital publishers in the comic-book business, and the quality of its products doesn't seem to diminish one bit, as it adds new books. *Chimera* is another winner for them; its first two issues earn five Tonys apiece.

Writer Jim Krueger can almost always be counted on for doing something a little (or a lot) different with traditional comic-book genres. The pattern was established with his *Foot Soldiers* series and continues to this day.

Krueger's latest effort is ***Clockmaker* #1** (Image, $2.95), which weds an intriguing story to an unusual format. Hidden in a Swiss mountain are gigantic clockworks that control the rotation of our world. Men who never age maintain these works, while the burden of overseeing the cosmic mechanism falls to the Bonn family. When the Clock Maker and his son are murdered, that supernatural legacy is assumed by Astrid Bonn.

The format? *Clockmaker* folds out from a traditionally sized comic book into a breathtaking 13-inch high by 20-inch wide spectacle. Though the story itself is only 12 pages long, it packs a lot of action, emotion, and wonder into those pages ... and the size of the art adds to the sense of enormous dread and mystery into which Krueger draws his readers. Kudos to artists Matt Smith, Zach Howard, and Michael Halblieb. In addition to the story, *Clockmaker* #1 features several pages of clockwork designs by Guy Davis. (Character designs are by Krueger and Phil Hester.)

The format of *Clockmaker* #1 defies my usual bang-for-the-buck standards, though I'm pleased to note the price drops to $2.50 with the second of this 12-issue series. I'll likely revisit this after I read a few more chapters, but, for now, I'm giving the premiere issue four out of five Tonys.

***Femforce* #118** (AC, $6.95) marks the 20th anniversary of AC Comics. The only other still-active independent publishers who have reached that mark would be Wendy and Richard Pini, whose *Elfquest* will be moving to DC soon, and Dave Sim, whose *Cerebus* draws ever closer to its 300th and final issue. Publisher Bill Black and company can be justifiably proud of this achievement.

From my reviewer's seat, *Femforce* has a checkered history. I get a genuine enjoyment from reading about these super-heroines and their super-friends and super-foes, but I wince at the occasional and obvious pandering to the drool-crowd. Some of the costumes and situations border on and sometimes cross over into the kinky. I'm sure that's an attraction for some readers — even me every now and then — but it cheapens *Femforce* when it's too blatant. Consider this paragraph a bonus overview.

I read *Femforce* #116-118 prior to writing this column. *Femforce* #116 has a cover photo of actress Maria Savarese as the villainous Alizarin Crimson, and, sad to say, she looks like a not particularly well-made action figure. Some interior photos are more attractive, but Savarese's costume works against her in every shot. I hate it when clothes do such disservice to a pretty lady.

There are three comics stories in this issue: Tara, Nightveil, and Femforce. The last is the first chapter of a three-issue adventure. All are readable, but none of the writing or art rises above the journeyman. Rounding out the 40-page issue is a heavily illustrated (with photos) article on the *Nightveil* movie. It's an interesting look at low-budget film-making, but, again, the cheesy and sleazy costumes are the undoing of the actresses. I can't give this issue more than two and a half Tonys.

Femforce #117 is a much better comic book. The second chapter of the "Kraken" serial kicks up the action and menace nicely. That's followed by an amusing Yankee Girl-Cave Girl team-up written by Mark Heike and drawn by the best-known-as-an-inker-but-he's-got-sweet-pencilling-moves-too Andrew Pepoy. There's a reprint of a pre-E.C. "Rio Rita" tale drawn by Jack Kamen, the first chapter of what looks to be a fine alternate-world prose story by Jason Greenfield, and a very funny two-pager starring Synn, one of publisher Black's earlier creations. This issue rates four Tonys.

Femforce #118 has the best cover of the three, a collaboration between "Kraken" penciller Scott Nemmers and inker Heike. Inside, we get the satisfying conclusion of that serial, a good-but-flawed Synn adventure by Black and Heike, and a neat little Cave Girl tale by Eric Coile.

The flaws in the "Synn" story are that its length (nine pages) and pacing don't do the plot justice. Some actions which would've been better seen are, instead, described in bulky speech balloons. The characters of the guest-starring Starmasters weren't developed enough to gain my interest. Some panels were so cramped they felt claustrophobic. My disappointment stems from my belief that the story published here didn't achieve the potential of the story that could have been. As a result, I can only award *Femforce* #118 three out of a possible five Tonys.

I'm only halfway through my MegaCon haul, so look for another batch of reviews next week. See you then. ✦

HERBERT?
WHERE ARE YOU, HERBERT
BLOOD?
FATHER?
THIS ISN'T SUPPOSED TO HAPPEN.
I'M SUPPOSED TO BE THE NEXT CLOCK MAKER.
IT'S NOT FAIR, FATHER. IT'S NOT FAIR THAT YOU DIE...
Clockmaker

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READING ROOM

Questions? Comments? Criticisms? Subpoenas?

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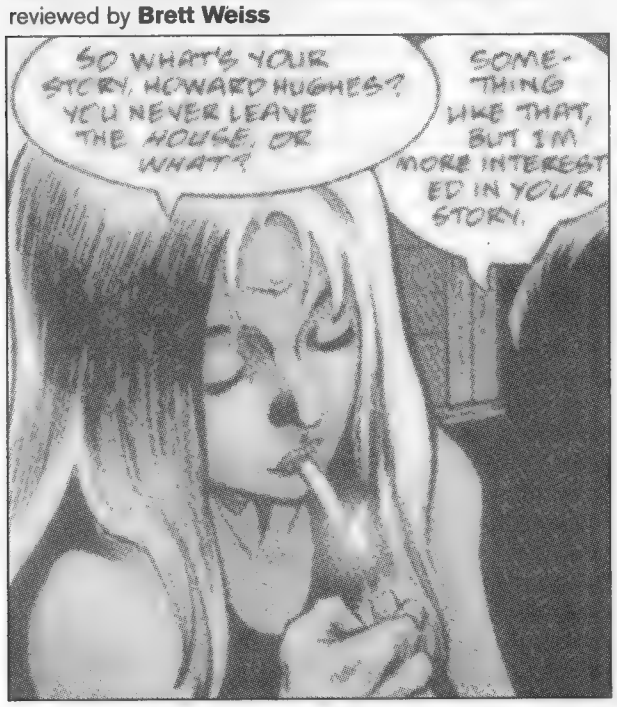
or ohso@krause.com

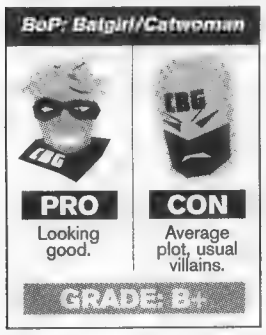
Birds of Prey: Batgirl/Catwoman #1 — DC

$5.95, color, 48 pgs., available now
Writer: John Francis Moore; Artist: Darick Robertson
reviewed by **Brett Weiss**


SO WHAT'S YOUR STORY, HOWARD HUGHES? YOU NEVER LEAVE THE HOUSE, OR WHAT?
SOMETHING LIKE THAT, BUT I'M MORE INTERESTED IN YOUR STORY.

The vampire villain in this issue is old-school generic — he moons over a nightclub singer and acts all Gothic-y — and the plotline, which involves the investigation of the deaths of a number of wayward young girls, is a solid (if unspectacular) piece of work that successfully brings together the title characters. Set early in Batgirl's career (*à la Batgirl Year One*), the story does a nice job illustrating Barbara Gordon's personality, especially as it involves her trying to get close to her adoptive father, Commissioner Gordon.

Catwoman's personality also shines. Her moral ambiguity, which runs the gamut from utter self-absorption to reluctant hero, has been her most interesting feature for years, and Moore brings this out in convincing manner. Less interesting are the bad guys, whose motives and ambitions never engage the reader to the point of out-of-the-seat excitement, utter disgust, or any other strong emotion. Their actions are inherently repulsive, of course, but their personas are largely forgettable. Not every villain can be The Joker, though, so this is a minor complaint.



The strongest thing about this issue — and the reason to buy it — is Robertson's art (as inked by Jimmy Palmiotti). His characters are expressive, his action scenes are dynamic, and the overall look of the issue warrants the high price of the prestige format.

www.dccomics.com

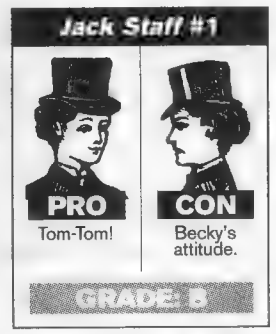
Jack Staff #1 — Image

$2.95, color, 32 pgs., available now
Writer and artist: Paul Grist
reviewed by **S.A. Bennett**

With the best of intentions, Image has periodically tried to publish quirky little black-and-white comics, in spite of the fact every attempt so far has crashed and burned. That, hopefully, won't be the case this time, since it's picked up *Jack Staff*.

While it was Grist's police procedural *Kane* that got the majority of the "serious" attention, *Jack Staff* had special charms of its own. Most importantly, it was unapologetically a superhero title, never feeling the compulsion to mock, revise, or revamp the Marvel and Fleetway (while we're on the subject, who *does* own Fleetway '60s characters now?) comics that inspired it. It was a wonderful one-book universe, full of characters who could easily carry series of their own, like the prickly Becky Burdock, Vampire Reporter. (OK, I'll bite; if she can stand sunlight, what sort of vampire does that make her, exactly?)

And now that it's being published by Image, exactly one thing has changed: It's in color. But, oh, what color! As designed by Phil Elliot, the coloring is now an essential part of the comic book that can only be described as quietly spectacular. If you haven't seen it, you should, and, if you have, enjoy.



www.imagecomics.com

Judge Dredd vs. Aliens: Incubus #1 — Dark Horse

$2.99, color, 32 pgs., available now
Creators: John Wagner, Andy Diggle, Henry Flint
reviewed by **Brent Frankenhoff**

He's faced Batman, Predator, and Mean Machine Angel during his career and now Mega-City One's #1 lawman faces the extraterrestrial monstrosity that's given moviegoers nightmares for more than two decades.

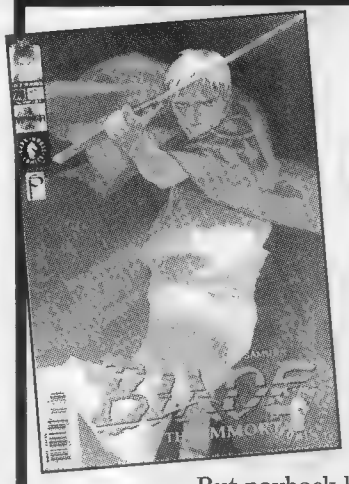
Wagner is no stranger to Dredd's futuristic world and he makes sure that the usual satiric elements are firmly in place throughout this first issue. From the isocubes to the draconian legal system to the famous (and infamous) names adorning city blocks and buildings, this reads like an issue of *2000 A.D.* and *should*, since it was serialized there first.

The art is in the familiar *2000 A.D.* style, and the story reacquaints readers who may not regularly follow the Dredd series with the main characters. Judge Giant puts in an appearance, and you know that neither he nor Dredd are going to die, since they're familiar names. But other "new" Judges should be wearing red shirts, since readers can guess what their fate will be.

One jarring point is Dredd's Lawgiver

WHAT THE DEVIL WAS IT?
NOTHING I'VE EVER SEEN BEFORE. NOT SOMETHING YOU WANT LOOSE IN A HOSPITAL. THAT'S FOR SURE.
DREDD TO CONTROL! WE HAVE A SERIOUS PEST PROBLEM EISENHOWER GENERAL! GET A VERMINATOR SQUAD IN HERE!

PICK OF THE WEEK



Blade of the Immortal #74

Dark Horse

$2.99, b/w, 32 pgs., available now
Artist and writer: Hiroaki Samura

One good dismemberment deserves another. At least that's how the mercenary Shira thinks, ever since the hero Manji stopped this maniac's unpredictable partnership with the girl Rin by slicing off Shira's right arm. Now, with only revenge on his one-track mind, this fanatic ambushes his immortal nemesis and his new collaborator, the veiled Magatsu, who has long hunted Shira for murdering his female friend.

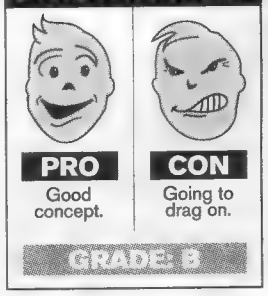
But payback has a hitch. For Shira, a serrated sword is not enough. Burning with an all-consuming hatred, he has literally "rearmed" himself, by honing his bones into a deadly two-pronged fork. Sheathed beneath his cloak, it will bring woe to an unwary opponent! But, true to form, Manji won't take defeat lying down, so get ready for a rough and tumble duel toward destruction.

For those of who think it can't get any scarier, nastier, or freakier, surprise! Samura pours on more adrenaline. It's a Japanese standoff: two hot-blooded killers staring each other down at death's door. Manga doesn't get any better than this.

reviewed by **Oliver Chin**

www.darkhorse.com

Dredd vs. Aliens #1

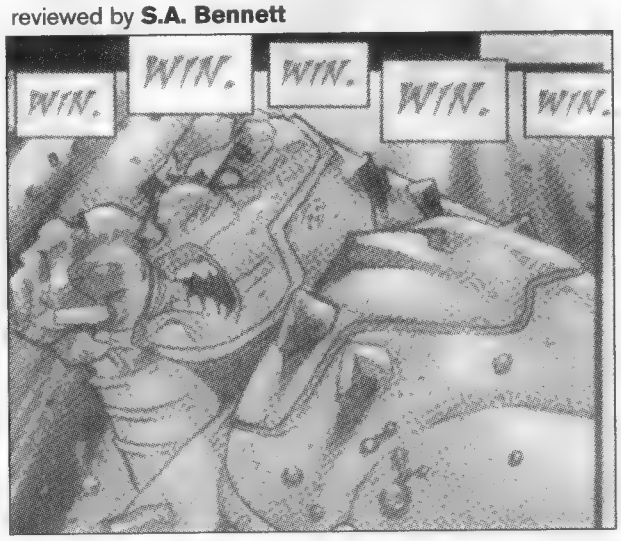


gun. With the variety of ammunition available, shouldn't there have been at least *one* shell that could track the alien spawn through the ventilation system and dispatch it? Oh, wait, that would have made for too short a story, *à la* "Godzilla vs. Bambi." Ah, well, just sit back to enjoy a fresh Dredd adventure.

www.darkhorse.com

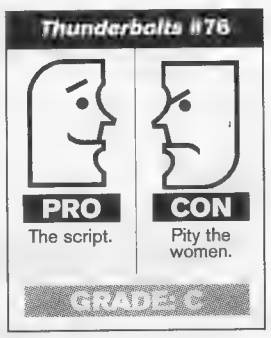
Thunderbolts #76 — Marvel

$2.25, color, 32 pgs., available now
Writer: John Arcudi; Artist: Francisco Ruiz Velasco
reviewed by **S.A. Bennett**



You could make the argument that the Marvel universe died with *Thunderbolts* #75, a super-hero series told via a series of dense multi-part epics built on a foundation of continuity, characterization, plot twists, and soap opera.

If that is the case, let's hope the new Marvel isn't represented by the new Thunderbolts, a violent, nasty "take" on the world of boxing that's rich with the exploitation of women.



But it would be unfair to judge this comic book for what it *isn't*.

Judged on its own merits, the new *Thunderbolts* definitely has some, primarily a crackling script by Arcudi.

Nonetheless, Marvel has done both this new series and readers a disservice by slapping it with an old (but already trademarked) title and releasing it as a general Marvel comic book that has all the earmarks of a MAX title.

Moreover, the line between a Marvel comic book and *Maxim* has been getting thinner all the time, as it is — the silly "Marvel Comics for Real Men" cover blurb is entirely over the top; it is to be hoped that will soon go the way of "Marvel Pop-Art."

www.marvel.com

PvP Vol. 2 #1 — Image

$2.95, b/w, 32 pgs., available now
Writer and artist: Scott Kurtz
reviewed by **Stephen C. George**

Admit it: Every morning when you should be checking e-mail or doing something equally productive, you are logging in to *www.pvponline. com* to check out the latest antics of Skull, Jade, Brent, and the rest of the gang at *PvP*. This smart, funny Web comic deserves to be syndicated and made every bit as successful as *Dilbert* ever was. So fans should be glad the strip is being presented as an Image comic book after a short run at Dork Storm Press, except — it does seem like a bit of an odd format.

If you've never heard of the strip before (and even if you have), this is a fine introduction to the *PvP* crew.

Readers expecting more comic-book style art and action may feel what they're seeing is better suited for the daily funny page. And they're right. This is too good to just be in an Image comic book, where it might be read by thousands, instead of syndicated in a daily newspaper, where it can be enjoyed by millions.

www.imagecomics.com

SERIES SPOTLIGHT

Batman #611-612 — DC

$2.25@, color, 32 pgs.@, available now
Writer: Jeph Loeb; Artist: Jim Lee

Something funny happened in comics shops during the summer of 1989. Diehard Marvel Zombies began adding DC's *Batman* (and, to a lesser extent, *Detective*) to their list of must-have titles. Thanks to the hype surrounding the Tim Burton-directed *Batman* film, The Dark Knight was suddenly perceived to be as cool among teens and other Marvel fans as Wolverine and Spider-Man. Now, thanks to the superstar creative team of Loeb and Lee, who assumed command of the title beginning with #608, *Batman* is once again at the top of the sales charts, surpassing such Marvel staples as *The Amazing Spider-Man* and *Uncanny X-Men*.

Batman #611 is part four of "Hush," but it's very easy to get into, even for readers just now hopping aboard the Lee and Loeb Batwagon. The Caped Crusader, arriving in Metropolis to hook up with Catwoman, can't keep his mind off The Feline Fatale, who recently engaged him in a seductive, ultimately frustrating, cowl-to-cowl kiss. The torrid twosome goes after Poison Ivy, bringing the issue to a thrilling cliffhanger ending. Another fine moment (among many) in the issue is a flashback sequence featuring the Golden Age Green Lantern and a young Bruce Wayne.

Based on the many ads appearing in DC titles and on the cover to #612, it's no secret that Batman faces Superman in battle in part five of the expansive "Hush" storyline (which wraps up in #619). Like the issue before it, this one spins a heck of a yarn, and the battle absolutely does not disappoint. There's one plot hole — surely even a mind-controlled Superman, with his keen senses, would have been able to tell that the gas main was not turned on — but this is a small complaint concerning an otherwise outstanding series.

Brett Weiss

www.dccomics.com

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From CBG #1532 and #1533

Action Comics #800	A
Adventures of Superman #612	B
AKA #2	B-
Akira Cine-Manga #1	A-
Alan Moore's The Courtyard #1	C+
AmeriManga #1	B
Betty & Veronica Spectacular #59	B-
Cheat GN	A-
Dungeon #1-4	B+
Evo #1	C
Ghost in the Shell 2	A
Great Comics Book Heroes	A-
JSA: The Unholy Three	A
Lupin the 3rd GN 2	B-
Miss	B
Notes from a Defeatist	A-
1,000 Game Heroes	A-
Pinky & Stinky	B
Rising Stars: Bright	B
Star Wars: A Valentine Story	B
Superman: Metropolis #1	A-
Trenches GN	B+
You & Me #1-3	A-

COMICS GUIDE

By Maggie Thompson

Winnie the WAC — ibooks

Corporal Vic Herman, Virginia Herman, ISBN 0-9725691-0-3, black and white, paperback, 120 pgs., $12.95, now available.

"Republishing a 1945 Classic," says the cover, but it's probable that the majority of *CBG* readers have never heard of *Winnie the WAC*. There was enough comic-book, comic-strip, and comics-panel service-oriented material produced during World War II to make a specialty of its own in the comics field. Characters like George Baker's Sad Sack and Bill Mauldin's Willie and Joe developed followings of their own, with Sad Sack continuing his adventures long after the war's conclusion. Winnie's career was more limited, although her panel cartoons did achieve book publication in 1945 in their own 94-cartoon small volume. Herman (1919-1999) drew the feature involving the Women's Army Corps when he was a corporal. Now, his widow (who served in the WAVES from 1942 to 1945) provides the foreword, and Shel Dorf provided the book design and layout. Each cartoon gets a full page — reproduced much larger than in the 1945 book; it's a trip to the past and a loving tribute to the feature: a fondly remembered "girly" feature more than half a century old. Virginia Herman, PMB 202, 119 N. El Camino Real, Encinitas, CA 92024;T.G. Graphics Productions, PMB 108, 7720 El Camino Real, Carlsbad, CA 92024

"Hey, soldier!—Your slip is showing!"

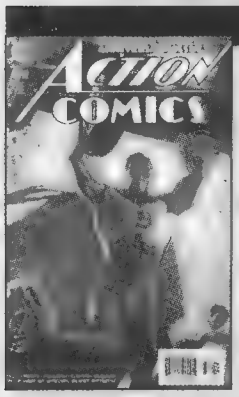
Classics Illustrated Junior #570 — Jack Lake

some uncredited, Christina Choma, Susan Shaw-Russell, color, 32 pgs., $3.99, now available.

"The Pearl Princess" by the Brothers Grimm has a cover ornament at the bottom saying, "50th Anniversary Edition." And it's cool to have some of Gilberton's *Classics Illustrated Junior* line back in print. Back when First Comics obtained the license to do *Classics Illustrated* material, the company talked about doing a "Junior" line, but it never happened. As the industry looks for new comics for younger readers, this is a welcome release. Inside the issue's front cover is a concise, clear account of the founding of the line, including its expansion for younger readers. There were 77 "Junior" titles in the 1950s; if this does well, it's to be hoped there'll be more of that line. The downside? Even many collectors of other Gilberton material didn't bother to collect these, because the art tended to be routine (to put it politely). Nor has age improved the pictures, although there has been reworking and recoloring. Nevertheless, the stories are clearly told, and involving, with text also clear and reproduction excellent: far better in coloring, printing, and paper stock than the original.

Jack Lake Productions, Inc., 5334 Yonge St., Suite 902, Toronto, Ontario, Canada M2N 6V1

Action Comics #800 — DC



Joe Kelly, Pascual Ferry, Duncan Rouleau, Alex Ross, Tony Harris, Bill Sienkiewicz, Dave Bullock, Ed McGuinness, J.H. Williams, Dan Jurgens, Klaus Janson, Kilian Plunkett, Jim Lee, Tim Sale, Lee Bermejo, Cam Smith, Marlo Alquiza, Scott Hanna, Duncan Rouleau, color, 64pgs., $3.95, available now.

Kelly's script is sparkling and insightful, taking readers back and forth between the course of Superman's own life and the evolving public perception of the super-hero. There are many moving scenes, as Clark Kent says goodbye to Lana Lang (more than once) and looks for a way to come to terms with his adult life. The issue is a series of vignettes, of short-short stories strung on the thread of Clark Kent's life. Other writers and artists have dealt with some of the momentary gems; this puts them in sequence and provides them as polished ornaments. Don't miss it; it rewards repeated rereading and successfully meets the challenge of being entertaining while retelling a well-known tale. www.dccomics.com

Fade from Blue #6 — Second To Some Studios

$1.50, b/w, 32 pgs., available now
Writer: Myatt Murphy; Artist: Scott Dalrymple
reviewed by **Nathan Melby**

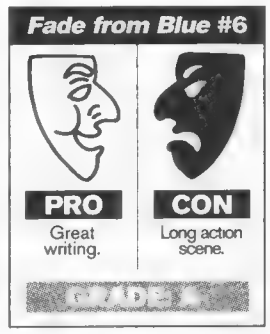
Fade From Blue is known by its readers for its sharp wit and great writing, rather than its action sequences. Fans will be happy or disappointed in the first third of #6, which features a big shoot out in a parking garage that doesn't really fit in with the rest of the issue.

HEY?!? BOYFRIEND?!?
HE'S NOT MY BOYFRIEND, SILLY. WE'RE JUST GOOD BUDS, THAT'S ALL.
I... CAN'T BEGIN TO DISCUSS JUST HOW SPECIAL I FEEL RIGHT NOW.

The art in the sequence is good, but one downfall is that it takes a couple of looks back to figure out which character is good and which is bad.

The issue then pulls a complete about-face, using a literary style that Murphy has previously not employed in the series when the story is driven by a letter being written by Elisa. The rest of the issue with features both tense and light moments that all come together well for a surprising end.

Fade from Blue is consistently one of the best-written comics on the market and action sequences are not one of its strong suits, but necessary sometimes. The action scene in this issue could have been kept to a minimum, rather than the 10 pages it takes up at the beginning of the book.



Even though the occasional action sequence is a welcome distraction every once in a while, Murphy and Dalrymple should stick to the great relationship that the characters in *Fade from Blue* share.

www.secondtosomestudios.com

H-E-R-O #1 — DC

$2.50, color, 24 pgs., available now
Writer: Kano; Artist: Will Pfeifer
reviewed by **S.A. Bennett**

"Dial 'H' for Hero" was probably the ultimate wish fulfillment series of the Silver Age, one that both needs to and could easily be collected into a slim volume; it's to be hoped that this revival will be successful enough to make that dream a reality. *H-E-R-O* deserves to be a success due to its considerable merits.

It's not just a neat little concept well executed, it's a super-hero title that actually works; paradoxically, one of the hardest things to do in a market saturated with super-heroes is to launch a completely new one.

Clearly, Pfeifer still believes in super-heroes, and

that comes through with Afterburner, the first manifestation of the new H object (sadly, you'd have to explain what a "dial" was to today's kids). Though his outfit smacks a bit (too many buckles) of post-modern anti-heroes, when it comes to attitude and action, Afterburner is Silver Age through and through. Which is part of why the final page of #1 is so entirely unexpected — it's an ending that hasn't happened in more than 50 years of DC comics.

www.dccomics.com

H-E-R-O #1

PRO Afterburner.

CON Too many buckles.

GRADE: B

Plastic Man Archives Vol. 4 DC

$49.95, color, 215 pgs., available now
Writer and artist: Jack Cole
reviewed by **Stephen C. George**

By most accounts, Jack Cole never thought much of his comics career, but you'd never know it by this batch of stories. Unlike previous *Police Comics* installments, these tales were first printed around 1945, when Cole seemed to have hit his stride. With only one or two exceptions, the stories presented here are by turns funny and slapstick yet deadly earnest mystery plays, too.

While that staple of late-'40s super-hero comics the goofy adult sidekick is usually an embarrassing encumbrance to the enjoyment of stories from that era, Woozy Winks, Plas' tubby, straw-hatted companion, is a welcome exception. Of course, it's because of the subtly wacky nature of Plastic Man's world that Woozy works, acting almost as a reality check for those readers trying to keep pace with The Pliable Paladin — and his equally supple creator.

For those who have heard things about Plastic Man and wondered what all the fuss is about, *this* is the volume that will answer their questions. With such deft stories and contagious enthusiasm oozing from every page, it's easy to see why so many Plastic Fans still consider him the coolest super-hero in comics.

Plastic Man Archives Vol. 4

PRO Lots of fun!

CON A bit too goofy sometimes.

GRADE: B+

www.dccomics.com

Lovebunny & Mr. Hell: Day in the Lovelife #1

$2.95, color, 32 pgs., available now
Writers: Tim Seeley, Josh Blaylock, Brendan Hay
Artists: Seeley, Blaylock, Mike Norton
reviewed by **Brett Weiss**

The disparate duo of cute and cuddly super-heroine Lovebunny and her satanic sidekick Mr. Hell make the smooth transition from Devil's Due Publishing to the better-known Image with *A Day in the Love Life*, a three-part Done in One that fans of *The Tick* and other super-hero humor comics will enjoy. Each segment is by a different creative team, but the story remains consistently funny, and the art is clear and attractive from beginning to end.

Like odd pairings of comedies past (*The Odd Couple, Abbott and Costello, etc.*), Lovebunny and Mr. Hell are funny because of their contrasting personas. Lovebunny is a scantly clad sweetie with a positive disposition and a hankering for Ben and Jerry's, while Mr. Hell is a skull-faced demon with tentacles and an appetite for car parts, golf balls, and most anything else that will fit into his gaping maw. However, despite his fearsome presence, Mr. Hell is in many ways the "child" of the two. He's mischievous and at times cantankerous (here he eats an Amish man's chickens and is cranky from waking up too early), but he's oddly sympathetic, especially when he turns on his sheepish grin and his look of utter helplessness.

Lovebunny ...

PRO Cute and funny.

CON Few laugh-out-loud moments.

GRADE: A-

www.imagecomics.com

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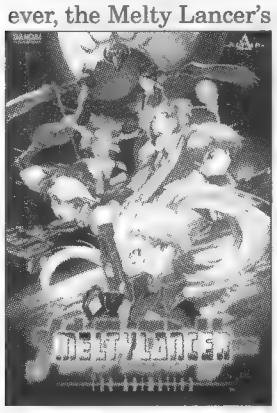
Melty Lancer DVD #1 — Bandai

$29.98, 75 min., available now
reviewed by **Oliver Chin**

Why is a team of six law enforcement officers ordered to reunite from the far edges of the galaxy? Meanwhile, why is an ultra-dangerous prisoner released to direct them? Does it matter when these cops are a bunch of fighting females who put the sweet into SWAT?

Mysteries like these are meant to be solved. However, the Melty Lancer's leader, Melvina, has now been demoted! The enigmatic Commander Collins now promotes the pistol packing Syvlie to head the squad. But can they combat the return of The Vanessars, a rogue gang of collegiates hellbent on invading Earth, and the secretive and lethal terrorists known as The Defiant?



Animated by Gonzo (*Blue Submarine*) and based on a Japanese role-playing game and Playstation 2 game, this story is a typical carousel of cute carousing and well-executed and ammo-packed action. Despite the routine alternation between low comedy and high drama, these three episodes maintain viewers' interest by never letting the pace or production quality falter.

www.bandai-ent.com

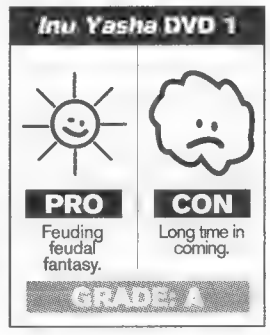
Inu Yasha DVD 1 — Viz

$24.98, 75 mins., available now
reviewed by **Oliver Chin**

Rumiko Takahashi, prolific manga creator of *Ranma ½* and *Maison Ikkoku*, returns with the newest TV incarnation of her latest popular manga series. Back in feudal Japan, the archer Kikyo pegged the half-demon Inu Yasha to a tree to save the "Jewel of the Four Souls" from his grasp. Now in the modern day, the teen-age Kagome falls through her family's ancient well and time-travels into the past, where she learns she is the reincarnation of Kikyo, destined to lock horns again with this dog-eared rascal.

Lucky for them, they end up on the same side against other monsters who wish to steal the Jewel and use it for their own evil ends. First, a fearsome female centipede. Next, a man-eating raven. And then the web-spinning enchantress Yura. But now that the Jewel has splintered into an untold number of shards which they must collect before it's too late, Kagome and Inu-Yasha's adventures have just begun.

Fans of Takahashi's trademark concoction of humor, action, suspense, and sentimentality will not be disappointed. This is a faithful and lively version that manages to maintain the style, wit, and verve of the comics (unlike so many animated adaptations). www.viz.com



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BACK ISSUES

CBG's weekly nostalgia celebration!

"At CBG, we recognize that the classic comics of yesteryear are why most of us got into comics in the first place. It's our mission to celebrate those comics by reminding you of great characters and stories, presenting insights into what creators had in mind, and searching out affordable reprints!"

Justice League: The early roster
From the founders to the finish of the first series, The Captain runs down the list.

Dear Captain, Page 30

The creators, characters, and series people are STILL talking about today!

FLASHBACK

15 years ago

In April 1988, Marvel announced its digest series would go on hiatus. Last issues were *G.I. Joe Digest* #13, *Spider-Man Digest* #13, *ALF Digest* #2 (which had replaced the digest version of *Transformers*), and *Star Comics Digest* #13.

20 years ago

For the first time, The National Cartoonist Society held its annual awards presentation outside New York City: in Beverly Hills, Calif., April 17, 1983. Cartoonist of the Year was *The Family Circus* creator **Bil Keane**.

25 years ago

Crimson Dynamo V (Dimitri Bukharin) first appeared in Marvel's *Iron Man* #109 (Apr 78).

30 years ago

The Silver Age appearance of Tawky Tawny brought the gabby tiger to DC's Captain Marvel readers (*Shazam!* #2, Apr 73). The Silver Age version of Mr. Mind also showed up.

35 years ago

"The Brainwasher" made his first appearance in Marvel's *Amazing Spider-Man* #59 (Apr 68). Readers who don't recognize that name might recognize him under his later name of Wilson Fisk. The leader of a coalition of criminal organizations, he's *best* known today as Kingpin.

40 years ago

Element Lad made his first appearance in The Legion of Super-Heroes in DC's *Adventure Comics* #307.

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Crossing paths with The Black Cat

The Golden Age heroine made a quick reappearance in the Silver Age

By **Michelle Nolan**

One of the most intriguing oddities and best bargains of the early Silver Age was the three-issue squarebound giant series of *Black Cat* reprints from Harvey Comics.

Other than the extensive series of "bandit" IW and Super reprint comics of the late 1950s and early '60s — most of which never appeared in many locales — *Black Cat* #63-65 were among the first post-Code comics to reprint Golden Age stories.

These three issues (Oct 62, Jan 63, and Apr 63) were packed with a minimum of advertising and nothing but largely unretouched Black Cat reprints from the original Harvey run of her comic book from 1946 to 1951. The World War II-era Black Cat stories from *Pocket Comics, Speed Comics*, and *All New Comics* would have been too dated to reprint as a strictly commercial enterprise by the 1960s.

When I chanced upon *Black Cat* #63 in the summer of 1962, this wonderful square-bound gem seemed like one of the oddest comic books I had ever seen. (Harvey, however, also did a three-issue romance reprint series at the same time entitled "Hi-School Romance Datebook.") There was no indication that the Black Cat stories were reprints from more than a decade earlier, but I felt sure they had to be, given the styles of cars and clothing in the stories.

I had never heard of The Black Cat except for a reference in Dr. Fredric Wertham's *Seduction of the Innocent*. So there, reappearing in 1962, was the infamous Black Cat, whom he'd criticized as a morbid psychosexual female influence — along with Wonder Woman, of course — in his chapter entitled "I Want to Be a Sex Maniac!"

Wertham had ended that chapter by writing: "On an educational page [in the issue of *Black Cat* he saw] she gives good advice for violence as instruction for self-defense: 'Swing the upper part of your body forward while slamming the edge of your left hand against his larynx. The 'impact will knock him down.' "

To which Wertham wittily concluded: "At least!"

And what do you know? There, on one of the single-page Black Cat's judo tricks shorts in #64, there was the exact same advice! So that provided the first positive proof in my attempt to research that these stories were, indeed, reprints.

These three issues were a lot of fun — and, unlike the handful of wonderful squarebound giants released by DC to that point, they reprinted nothing but Golden Age stories of The Black Cat and her movie-star alter-ego, Linda Turner. I looked in vain for *Black Cat* #66. Remember, in those days, professional publications about the comics market were nonexistent.

I was aware that the series obviously continued from Harvey's six-issue run of *Black Cat Mystic* #57 (Jan 56, actually titled *Mystery*) through #62 (Mar 58). But what I did *not* know was that Harvey had issued the regular-sized reprint series of *Black Cat Western* #54-56 in 1955, also featuring Black Cat reprints. Nor did I know about the original run of *Black Cat* through #29 or the horror series *Black Cat Mystery* #30-53 from 1951-54, which the Comics Code eliminated.

Interestingly, the three *Black Cat* giants reprinted only one story that was earlier reprinted in #54-56: "The Perils of Linda Turner" in #56. Several of the reprints in #54-56 came from the period when the original title had been turned into *Black Cat Western* with #16-19, before it returned to the original *Black Cat* title, subtitled "The Darling of Comics."

The Black Cat was among the last Golden Age costumed characters to disappear in the hero purge of the late 1940s and early 1950s. In the last issue (#29, Jun 51), one of the strangest house ads of all time appeared.

"Terror-Packed!" "Exciting!" "Weird" were the huge letters in the full-page ad, which featured a large image of The Black Cat superimposed over a series of comic strips, one of which screamed "Aieeeee!"

The blurb read: "Follow The Black Cat along the danger-packed trail to adventure in a new, different — exciting type of mystery magazine! Every story an amazing account of incredible adventure! Every criminal a real-life killer pitting his cunning against the forces of law and order! Every situation a challenge to the courage and wits of American youth! Be sure to get your copy of this amazing new book ..."

Sounds pretty nifty, eh? Well ... it never happened. The title became *Black Cat Mystery* with #30, all right, with Black Cat featured on the cover but nowhere inside ... and nowhere else to be seen in the comics world until the reprints of 1955 and 1962-63. The mind boggles at the decision-making process that would produce such a house ad, yet almost immediately change the format of the comic book from heroics to horror.

Harvey always treated the original 29-issue *Black Cat* run as more of an anthology series. In fact, other than two- to four-page shorts featuring "A Day in the Life of Linda Turner" and similar titles, many issues contained only one full-length Black Cat story. I'm not sure whether any of these were lifted from *Speed Comics*, which ceased publication with #44 (Jan 47). Actually, *Speed* #43 (May 46) neatly segued into *Black Cat* #1 (Jun 46).

The only issues with two Black Cat stories of at least six pages each were #1, 2, 8, 10, 12-17, 27 (three stories), and 29. That's only 12 of the 29 issues. It must have been difficult thinking of new Black Cat plots! Alas, there were no new Black Cat plots after #29 ... but there *were* those two different three-issue reprint sets of once-mysterious reprints. ✦

INSIDE THIS SECTION

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From music biz to comics biz

Paul Jenkins' broken leg got his comics career started

CATCHING UP WITH
Paul Jenkins

By **George Nelson**

Breaking his leg might have taken Paul Jenkins out of the music business but it also put him on the road to his career as a comics writer.

Now making his home in Atlanta, the British writer recently completed a run on *Peter Parker: Spider-Man* and is working on the new *Spectacular Spider-Man*, which he said he expects to launch in May or June.

"It's *Peter Parker: Spider-Man* as we had done it, but there are a couple of changes," Jenkins said, explaining that the style of the series is closer to what he described as the older style of comics.

"We do new stuff, but there's a more traditional feel to our run. The recent [Green Goblin] story that we did was very intense, but we don't always do that. We have more humor. So we're going to take the old villains, which I'm quite happy about. Typically, I don't know anything about any comics; I have to read up on the old villains, but that's a good thing in a way. It means I can just get the essence of what they are and then write a story that fits the essence of the character instead of worrying about continuity or changing this or changing that."

Not enough, Mister Kirkland. Not for the families of those who died. Not for the land you destroyed.
Not for those of us who live with the disease you thrust upon us, and which you subsequently denied even existed.

*During his run on **Peter Parker: Spider-Man**, Paul Jenkins introduced several new characters.*

Coming to America, Jenkins taught music and drama to learning-disabled children and performed as a musician until he broke his leg playing soccer. Living in Massachusetts at the time, he had become friends with Kevin Eastman and Peter Laird, creators of the Teenage Mutant Ninja Turtles, and was hired by their Mirage Studios just as they sold the rights for the Turtles toys and television show.

After working in licensing and various editorial capacities at Mirage and Eastman's Tundra Publishing Ltd., Jenkins decided to move into writing.

"I had studied English in college, I wanted to write, and I thought I had a lot to say," he told ***CBG***. "Hey, I was Alan Moore's editor on *From Hell*. I was Dave McKean's editor on *Cages*. I was Rick Veitch's editor on *Brat Pack* and *Maximortal*.

"You think I didn't learn something? I learned a lot. I learned from a lot of the best people."

Breaking into writing on DC/Vertigo's *Hellblazer*, Jenkins wrote *Werewolf by Night* for Marvel's Strange Tales line in 1998. Then, his collaboration with Jae Lee on *Inhumans* for the Marvel Knights imprint won an Eisner Award. Jenkins followed up with a run on *The Incredible Hulk* before what have been perhaps his two highest-profile gigs — as writer of the monthly *Peter Parker* title and the Wolverine mini-series, *Origin*.

Jenkins landed *Peter Parker* after trying his hand at the character in *Webspinners*. Writing Spider-Man, he said, isn't difficult for him. "I don't do Spider-Man so much as I do myself and have Spider-Man be myself in the story or a reflection of people I know. Thankfully, Spider-Man's easy, because he's very similar to me in personality," he said. "I'm very optimistic."

One of his *Peter Parker* stories ranks among his favorites as a writer, though the story didn't feature the title character. In it, a troubled African-American child imagined himself as Spider-Man's secret friend — and the webslinger as a composite of the positive role models in his life, like his uncle and a schoolteacher. At the end of the story, this Spider-Man unmasks to reveal himself to the boy as an African-American.

"When I was a kid, of course I assumed Spider-Man flew around London and he had a British accent. I didn't know that he was an American," Jenkins said. Another favorite story came during his *Hellblazer* run, which told about a soldier at Dunkirk in World War II.

As far as his current projects go, in addition to working on the upcoming Spider-Man title and other Marvel projects, Jenkins is writing *The Darkness* and may take a shot at DC's Batman. "I know Mike Carlin really likes the approach that we want to take, so I think we're probably going to do it." ✦

FEBRUARY 2003
Trade Paperback and Graphic Novel Sales by Comic Shops

These figures are for sales of trade paperbacks and graphic novels by retailers reporting to *Comics & Games Retailer's Market Beat* column.

The number in the right-most column indicates the percentage of stores reporting that had the title in their Top 20.

1	*Ultimates Vol. 1*	Marvel	37%
2	*Ultimate Spider-Man Vol. 5: Public Scrutiny*	Marvel	35%
3	*Incredible Hulk Vol. 1: Return of the Monster*	Dk Hors	27%
4	*30 Days of Night*	IDW	24%
5	*Ultimate Spider-Man Vol. 2*	Marvel	22%
6	*Ultimate X-Men Vol. 4: Hellfire & Brimstone*	Marvel	20%
7	*Daredevil: Yellow*	Marvel	20%
8	*Fables Vol. 1: Legends in Exile*	DC	19%
9	*JLA: Riddle of the Beast*	DC	18%
10	*League of Extraordinary Gentleman Vol. 1 SC*	DC	17%
11	*Ultimate X-Men Vol. 1*	Marvel	17%
12	*Batman: Bruce Wayne Fugitive Vol. 2*	DC	17%
13	*Daredevil Vol. 5: Out*	Marvel	16%
14	*Superman: Crit. Condition*	DC	15%
15	*Authority: Transfer of Power*	DC	13%
16	*Batman: Black and White Vol. 2*	DC	12%
17	*Batman: The Long Halloween*	DC	11%
18	*Essential Spider-Man Vol. 2*	Marvel	10%
19	*Daredevil Vol. 1: Kevin Smith*	Marvel	10%
20	*Essential Daredevil Vol. 1*	Marvel	9%

Source: *Comics & Games Retailer.*

IN BRIEF ...

Moonstone to collect *The Phantom*

In May, Moonstone will collect its first three *Phantom* graphic novels in a 160-page trade paperback, retailing for $16.95.

BIRTHDAYS and INDUSTRY EVENTS

Mon 7 APR

CBG #1536 ships

Born on this date:
Jacques Boivin (1952)
Larry Nadolsky (1957)
Michael A. Martin (1964)

Tue 8 APR

Born on this date:
Michele Wolfman
Martin Powell (1959)

Wed 9 APR

Born on this date:
John Drury (1967)

New Comics Day! Scheduled to ship:

CrossGen: *Demon Wars* #5, *Forge* #13, *Mystic* #35

Dark Horse: *Blade of the Immortal* #78, *Metropolis* TPB

DC: *Adventures of Superman* #615, *Fables* #12, *Reload* #2

Image: *Defiance* #7, *G.I. Joe Frontline* #7, *Tech Jacket* #6

Marvel: *411* #1, *Captain America* #12, *Iron Man* #67, *Punisher* #24, *X-Men: Ronin* #3

Thu 10 APR

Born on this date:
James D. Hudnall (1957)
Richard K. Taylor (1958) – **45** years ago
Scott Hampton (1959)
Bill Marks (1962)
Robert Durham (1963) – **40** years ago
Michael Anthony Delepine (1964)

Fri 11 APR

Born on this date:
Harry Eisenstein
Dale Messick (1906)
Mindy Eisman (1960)

Sat 12 APR

Born on this date:
Bruce H. Bolinger (1943) – **60** years ago
Gary Martin (1956)
Toren Smith (1960)
Troy Nixey (1972)

Sun 13 APR

Born on this date:
Dennis Janke (1950)
Topper Helmers (1955)
Bill Staton (1959)

I'm a Leaguer, he's a Leaguer, she's a Leaguer ...

Who *hasn't* been a Justice League member?

Dear Captain ...

By **Andrew Smith**

Last week, I ran a letter from ***Paul Leighty*** *of* ***Manns Choice, Penn.****, asking me to compile a comprehensive roster for both The Avengers and the Justice League in anticipation of the Kurt Busiek-George Pérez* ***JLA/Avengers****. Masochist that I am, I'm obliging him. So in* ***CBG*** *#1533, I compiled a chronological listing of the whos and whens of Marvel's Avengers — which by itself ate up an entire column. This week, obviously, I'll address DC's super-team.*

But the Justice League is a bit more problematic. For one thing, a Grant Morrison *JLA* story once mentioned that the current Justice League considers every hero on Earth-DC a "back-up" member of sorts. Even if we ignore that (and I plan to), we run dead on into DC's elastic timeline — which establishes how many years ago each hero began their career and when The League formed (a perpetual 10 years ago) ... but, as "real" time progresses, all these events have begun to overlap. Finally, there is the ongoing headache of DC's almost zealous urge to retcon, with events both big (*Crisis, Zero Hour*) and small (the tortuous histories of Black Canary and Hawkman).

All that this weary researcher can do is list events in the order they happened and let The Legion of Superfluous Heroes judge who is and is not a member. Even so, the membership of The League is *so* enormous that it will take two columns to cover the highlights. This week, I'll cover up to the final issue of *Justice League of America* in 1987, followed by next week's coverage of the League from '87 to present.

The Captain's usual caveats apply, wherein I disingenuously deny that my knowledge is comprehensive (while attempting to demonstrate that it is), and asking The Legionnaires to write in with addenda, corrections, and differences of opinion. Ready? Here we go:

Aquaman II (Arthur Curry), **Batman II** (Bruce Wayne), **The Flash II** (Barry Allen), **Green Lantern II** (Hal Jordan), **Martian Manhunter** (J'onn J'onzz/John Jones), **Superman II** (Clark Kent), and **Wonder Woman II** (Princess Diana of Paradise Island) of Earth-1 were established as the founding members of The Justice League, as first shown in *The Brave and the Bold* #28 (Feb-Mar 60). The team's origin had occurred chronologically earlier but was published later (in *Justice League of America* #9, Feb 62), an adventure in which they gathered in response to an invasion from Appellax.

As is probably obvious, I designated characters with a "II" that had Golden Age antecedents on Earth-2. While it was obvious from the get-go that characters like Flash and Green Lantern had older Earth-2 counterparts, it seemed readily evident even to the dimmest fan that long-running characters like Superman probably had Earth-2 versions who accounted for their adventures going back to the '30s and '40s. And, sure enough, *Flash* #137 (Jun 63) gave us an Earth-2 Wonder Woman; *Justice League of America* #55 (Aug 67) established an Earth-2 Robin (and therefore a Batman); and *Justice League of America* #73 (Aug 69) provided the Golden Age Superman. Even Aquaman — long thought to be unique to Earth-1 — was finally established as having had an Earth-2 counterpart in *All-Star Squadron* #59 (Jul 86). Of all the founding members, apparently only Martian Manhunter (who made his debut in *Detective Comics* #225, Nov 55, a year before Barry Allen and four years before Hal Jordan) had no counterpart established on Earth-2 before the concept went away in *Crisis on Infinite Earths* (1985-86). As usual, it's the green guy who gets left out.

And I should mention here that two of these founders are; Hal Jordan died in *Final Night* #4 (Nov 96), and Barry Allen bought the farm in *Crisis on Infinite Earths* #8 (Nov 85).

Phil Jimenez provided a double-page spread of Justice League members past and present in* JLA Secret Files *#1. Unfortunately, a few members are "lost" in the gutter in the middle of the pages.

Lucas "Snapper" Carr was inducted as an Honorary Member after his service against Starro the Conqueror in *The Brave and the Bold* #28. He resigned in *Justice League of America* #77 (Dec 69), after betraying the team to The Joker, but let's not hold that against him.

Green Arrow II (Oliver Queen) joined in *Justice League of America* #4 (Apr-May 61), "Doom of the Star Diamond!" For a while, this character was the only Emerald Archer extant, until *Justice League of America* #100-102 (Aug-Oct 72) established that there was, indeed, a Green Arrow of Earth-2, who was one of the original Seven Soldiers of Victory.

The Atom II (Ray Palmer) joined in "The Menace of the 'Atom' Bomb!" in *Justice League of America* #14 (Sep 62). Atom I was, of course, Al Pratt of the Justice Society.

Hawkman II (Katar Hol of Thanagar) joined in "Riddle of the Runaway Room!" in *Justice League of America* #31 (Nov 64). His partner Hawkgirl II (Shayara Hol) was left out, it was explained, because JLA bylaws prevented

more than one member joining at a time (suuuure). This is only the beginning of our Hawk-troubles, which we'll face next issue. As to the first Hawkman and Hawkgirl, they were — well, for our purposes — Carter and Shiera Hall of Earth-2.

Metamorpho (Rex Mason) was elected to Justice League membership in *Justice League of America* #42 (Feb 66) but turned it down. (His main goal was to be cured of his powers, so he was uninterested in being a "super-hero.") However, The Element Man did agree to be a "Stand-By" member, whatever that is. Metamorpho wâs believed dead for a while — he had a tombstone and everything — but has recently been resurrected.

Black Canary I (Dinah Drake Lance) left the Earth-2 Justice Society to join the Earth-1 Justice League in *Justice League of America* #74-5 (Sep-Nov 69), in grief over the death of her husband, Larry Lance, who was killed by the living star Aquarius. The move between Earths somehow gave her a sonic power (the "Canary cry") that she had to struggle to master. **Retcon alert:** Most of this particular entry is no longer canon and was rendered moot even before *Crisis* — but more on that anon.

Sargon the Sorcerer (John Sargent) was named an Honorary Member in *Justice League of America* #99 (Jun 72), in recognition of his contributions to the defeat of Starbreaker. His villainous turn in *Flash* #186 (Mar 69) and *Flash* #207 (Jun 71) was addressed in this story, wherein the character expressed regret for his poor judgment. He was killed in *Swamp Thing* #50 (second series, Jul 86).

The Phantom Stranger joined in *Justice League of America* #103 (Dec 72). But, as regular correspondent Commander Benson points out, even though he assisted The JLA on a few subsequent occasions, he did not state his acceptance of the membership until #146 (Sep 77).

The Elongated Man (Ralph Dibny), after being mentioned as a potential member for years, finally got the nod in *Justice League of America* #105 (May 73).

Red Tornado II (John Smith, formerly Tornado Champion, formerly Tornado Tyrant) joined in *Justice League of America* #106 (Jul-Aug 73). He had been living on Earth-2, after being introduced in the JLA-JSA teamup in *Justice League of America* #64-65 (Aug-Sep 68), but was hurled to Earth-1 during a battle with The Nebula Man. Red Tornado I was the extremely silly Ma Hunkel of Earth-2, who was never a member of anything that I can tell.

Captain Comet (Adam Blake) was named an Honorary Member in *DC Special* #27 (Apr-May 77), in order for The JLA to secure his assistance in combating Chronos' scheme to overrun modern-day Earth with dinosaurs.

Hawkgirl II (Shayera Hol, later **Hawkwoman II** and later still Shayera Thal) finally made the cut when she was awarded a League membership in *Justice League of America* #146 (Sep 77), redressing a longstanding, obvious gender prejudice. The first Hawkgirl-Hawkwoman was, of course, Shiera Hall of Earth-2.

Zatanna (Zatanna Zatara) was elected to membership in *Justice League of America* #161 (Dec 78), adopting a truly hideous costume — and abandoning her fishnets, much to the chagrin of fanboys everywhere.

Firestorm (Ron Raymond) was awarded membership in *Justice League of America* #179 (Jun 80) for reasons that escape me.

Black Canary II (Dinah Laurel Lance) was revealed in *Justice League of America* #220 (Nov 83) to be the *actual* identity of the member who'd joined back in 1969. In one of the strangest retcons on record, this issue had The Thunderbolt explaining that *both* Dinah Drake Lance and Larry Lance had been killed by Aquarius — but that the two had had a heretofore-unknown daughter, who had been cursed by The Wizard with a sonic scream. Since it was uncontrollable (akin to Marvel's Black Bolt), The Thunderbolt had taken the infant to his home dimension, where she'd grown to womanhood in oblivious mental stasis. (He also erased this memory from the minds of Black Canary I and Larry Lance, who believed the child died at birth.) He further explained that, when the first Bewigged Bombshell died from Aquarius' radiation, Thunderbolt (at Superman's suggestion) "downloaded" the first Black Canary's memories into the second and awakened her just in time to move to Earth-1. Superman II and The JSA were aware of the substitution, but the rest of The JLA were not — including Black Canary II herself. And, presumably, adulthood (or the move to Earth-1) gave the second Canary more control over her sonic "curse" than she'd had as a baby. The upshot of this revelation (for our purposes) is that Black Canary I was *never* a member of The Justice League, a fact that's maintained to this day (even though she was subsequently retconned back to life and killed again). And there was a further retcon down the road that attempted to establish Black Canary II's first name as Diana, which was scotched by Mark Waid in *JLA: Year One* #1 (Jan 98) — if not sooner — resulting in her full name remaining "Dinah Laurel Lance." Got all that? Good — because we're not done retconning Black Canary yet, which I'll get to next week. (Lord, I need an aspirin.)

*The post-**Crisis** original JLA line-up excluded Superman, Batman, and Wonder Woman.*

Steel II (Hank Heywood), **Vibe** (Paco Ramone), and **The Vixen** (Mari McCabe) were awarded membership in *Justice League of America Annual* #2 (1984), when Aquaman disbanded the League to re-form it with members who could give 100% of their time. The first Steel was a World War II character (and Hank's grandfather), who didn't actually appear in the Golden Age but was retroactively added in the '70s in *Steel, the Indestructible Man* and later joined the *All-Star Squadron*. Professor Ivo killed Vibe in *Justice League of America* #258 (Jan 87) and Steel II in *Justice League of America* #260 (Mar 87).

Gypsy (Cynthia Reynolds) participated in a number of "Justice League Detroit" adventures but wasn't given formal membership until *Justice League of America* #236 (Mar 85).

And that was the membership roster as things stood when *Justice League of America* came to a close with #261 (Apr 87). To be honest, there had been a lot of resignations at this point, including Vixen herself at the end of that final issue, but I'm ignoring them all (since most didn't stand). And certainly *Crisis on Infinite Earths* and *Zero Hour* changed most of the "II" designations I just used and a lot of characters' histories — but, one way or another, all the *surviving* characters listed above are still considered members, as far as I can ascertain.

But I'm getting ahead of myself. Even though *Justice League of America* had come to a close after a 27-year run, the League's *story* hadn't. The team re-formed in *Legends* #6 (Apr 87), and the very next month brought *Justice League* #1 — and a whole mess of new members. We'll begin there next week. ✦

*Andrew Smith writes the **Captain Comics** syndicated newspaper column. He can be reached at **capncomics@aol.com** or on his message board **www.eboards4all.com/07422**. Please include a city and state of address.*

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7 NM ... 30.00
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10 NM ... 33.00
11 NM ... 33.00
12 NM ... 33.00
13 NM ... 28.00
16 NM ... 45.00
17 NM ... 40.00

AMAZING WORLD OF SUPERMAN (TREASURY)
NN VF/NM ... 30.00

AMBER (DC)
1 NM ... 7.00
2 NM ... 7.00

AMBER/GUNS OF AVALON (DC)
1 NM ... 7.00
2 NM ... 7.00
3 NM ... 7.00

AMERICAN AIR FORCES
9 F ... 21.00
12 F- ... 18.00

AMERICAN FLAGG (FIRST)
1 thru 50 NM ... 4.00

AMERICAN LIBRARY (GUADALCANAL DIARY)
2 FR ... 16.00

AMERICAN SPLENDOR
2 NM ... 8.00
14 NM ... 5.00

ANDY HARDY
6 VF/NM ... 25.00
389(FC) VF ... 30.00

ANDY PANDA (FOUR COLOR)
54 G- ... 28.00
85 G+ ... 24.00
130 FR ... 6.00
154 VG/F ... 25.00
198 VG ... 20.00
216 F+ ... 25.00
258 F- ... 16.00
280 VG+ ... 15.00
297 F+ ... 25.00
326 VG ... 8.00
358 NM- ... 55.00
358 F+ ... 15.00
383 NM- ... 40.00
383 VF/NM ... 30.00

ANDY PANDA/ 1952-DELL
16 VF ... 14.00
17 VF ... 14.00
19 F/VF ... 10.00
23 VG ... 5.00
25 VF- ... 12.00
26-30 VG ... 5.00
33 VG+ ... 4.00
34 VG+ ... 4.00
36 VF/NM ... 15.00
37 F+ ... 7.00
38 VF ... 12.00
39 F- ... 5.00
45 VG+ ... 4.00

ANDY PANDA/GOLD KEY
1 VG ... 4.00

ANGEL (DELL)
10 F+ ... 8.00
11 NM- ... 18.00
16 VG/F ... 5.00

ANGELA SPECIAL EDITION
Angela C NM ... 25.00
Pirate Spawn C NM ... 25.00

ANIMAL ANTICS
21 G ... 12.00
22 G- ... 10.00
24 G+ ... 12.00
27 F+ ... 35.00
28 VG ... 20.00
42 VG+ ... 24.00

ANIMAL MYSTIC (1ST PRINTS)
1 NM ... 30.00
2 NM ... 25.00
3 NM ... 12.00

ANIMAL MYSTIC (WATER WARS)
1 NM ... 6.00

ANIMATED MOVIE-TUNES
2 G/VG ... 38.00

ANNIE OAKLEY & TAGG
8 VF/NM ... 75.00
12 F+ ... 30.00
17 F/VF ... 35.00
575 (FC) VF/NM ... 90.00
575 (FC) F/VF ... 50.00

ANNIE OAKLEY (ATLAS)
3 FR/G ... 18.00

ANTHRO
1 VF- ... 34.00
1 NM ... 65.00
2 NM ... 40.00
3 VG ... 5.00
4 VG ... 6.00
5 G/VG ... 5.00
6 VF- ... 20.00

APPROVED COMICS
1 VF/NM ... 70.00

AQUAMAN
2 G/VG ... 95.00
3 (CGC) 9.2 ... 460.00
5 VG+ ... 36.00
9 VF ... 85.00
11 FR+ ... 6.00
14 VG/F ... 24.00
15 F- ... 25.00
16 VG ... 18.00
17 VG+ ... 20.00
19 VG ... 18.00
20 VG- ... 15.00
21 VG/F ... 12.00
22 VG ... 10.00
23 F+ ... 22.00
24 VG ... 10.00
25 VG/F ... 12.00
26 VG ... 10.00
27 VG+ ... 12.00
29 F- ... 12.00
30 VF/NM ... 50.00
30 VF+ ... 45.00
31 VG ... 12.00
31 VG/F ... 15.00
32 F- ... 18.00
33 VG ... 12.00
34 VF/NM ... 30.00
37 VG+ ... 9.00
39 VG+ ... 9.00
41 VG ... 7.00
42 F/VF ... 18.00
43 F+ ... 12.00
45 F ... 10.00
47 F ... 10.00
49 F+ ... 12.00
50 VF/NM ... 54.00
51 VG ... 12.00
52 F+ ... 22.00
53 VG ... 3.00
54 F+ ... 8.00
60 NM- ... 8.00
61 NM ... 12.00
63 NM ... 12.00

ARCHIE
28 FR ... 25.00
29 VG ... 80.00
31 VG ... 45.00
35 VG/F ... 65.00
39 G ... 20.00
41 F+ ... 65.00
42 VF+ ... 100.00
43 G/VG ... 25.00
43 VF/NM ... 125.00
52 G+ ... 12.00
52 VF- ... 60.00
53 VF+ ... 75.00
54 VF ... 65.00
54 VF/NM ... 85.00
56 F+ ... 35.00
58 F/VF ... 50.00
66 F/VF ... 40.00
67 VF+ ... 60.00
69 F/VF ... 40.00
72 VF+ ... 45.00
76 VF+ ... 45.00
77 G+ ... 8.00
78 F/VF ... 33.00
78 VF/NM ... 24.00
89 F+ ... 16.00
129 VG/F ... 9.00
130 VG+ ... 8.00
146 VF ... 15.00
150 F ... 7.00
155 F ... 7.00
177 F ... 6.00
177 F- ... 6.00
178 F ... 6.00
181 VF ... 8.00
195 F/VF ... 6.00

ARCHIE (ANNUAL)
2 F+ ... 295.00
3 F+ ... 25.00
14 F+ ... 25.00
19 VG ... 6.00

ARCHIE AND ME
1 VG+ ... 38.00
4 VG ... 10.00
19 VG ... 4.00
20-22 VF/NM ... 15.00
23 VF+ ... 14.00
24 VG ... 3.00
25 VF/NM ... 15.00
26 VF/NM ... 15.00
27 NM- ... 24.00
28-30 NM ... 20.00
31 VF/NM ... 10.00
31 VF/NM ... 10.00
35 NM ... 15.00
37 VF/NM ... 10.00
38 VF ... 9.00
91 G/VG ... 6.00
129 G ... 3.00
144 VG+ ... 4.00
194 NM ... 25.00
226 F+ ... 5.00
238 VF ... 7.00
261 F ... 3.00

BETTY AND VERONICA (ANNUAL)
2 VF/NM ... 350.00
4 VF+ ... 225.00
5 F+ ... 140.00
8 F+ ... 75.00

CLEAN SLATE (SPIRE)
1 VF ... 4.00

EVERYTHING ARCHIE
11 VF- ... 14.00
20 VG ... 4.00
49 VG ... 3.00
81 VF/NM ... 5.00
90 NM ... 8.00
117 VF ... 3.00

JOKE BOOK
16 VG/F ... 50.00
19 FR/G ... 12.00
20 VF ... 125.00
25 VF- ... 65.00
31 G/VG ... 15.00
47 G ... 10.00
66 NM ... 25.00
69 NM ... 25.00
85 F ... 5.00
103 F+ ... 5.00
110 F+ ... 5.00
113 F+ ... 5.00
118 NM ... 22.00
122 VF- ... 5.00
123 VG ... 4.00
125 NM ... 25.00
133 F+ ... 5.00
136 VG ... 3.00
141 NM- ... 12.00
147 F ... 3.00
154 VG ... 3.00
186 VF+ ... 7.00
200 VF ... 8.00
229 VG ... 3.00
238 VG ... 3.00
248 VG ... 3.00
258 VG ... 3.00

JUGHEAD
22 F+ ... 40.00
38 G/VG ... 12.00
76 VG+ ... 6.00
88 F+ ... 10.00
91 G/VG ... 4.00
93 NM- ... 25.00
135 VG ... 5.00
138 VG ... 5.00
147 F+ ... 8.00
152 VG ... 4.00
160 VF/NM ... 15.00
161 VF ... 10.00
172 VG+ ... 4.00
174 NM ... 18.00
178 VF/NM ... 14.00
184 NM ... 15.00
185 NM ... 15.00
194 NM- ... 12.00
200 VF/NM ... 12.00
208 VG ... 3.00
228 F- ... 3.00
230 VG ... 3.00
240 VF ... 6.00
250 VG ... 3.00
285 VF+ ... 4.00
302 VF ... 3.00

JUGHEAD ANNUAL
5 G- ... 26.00

JUGHEAD'S FOLLY
1 F/VF ... 245.00

JUGHEAD'S JOKES
1 F+ ... 25.00
2 VG+ ... 7.00
3 VF+ ... 18.00
4 VF/NM ... 24.00
5 VF/NM ... 24.00
6 F+ ... 10.00
7 F+ ... 6.00
8 VG/F ... 5.00
13 VF ... 12.00
19 F/VF ... 20.00
20 VF ... 15.00
21 F+ ... 10.00
22 NM- ... 90.00
24 G/VG ... 10.00
24 NM- ... 90.00
35 G+ ... 8.00
137 VF ... 48.00
142 VG ... 12.00
144 F- ... 8.00
146 VG ... 6.00
148 F+ ... 10.00
161 VG ... 6.00
162 F- ... 7.00
183 VF/NM ... 22.00
473 NM ... 10.00
518 VG ... 3.00
537 VF/NM ... 6.00
554 VF/NM ... 3.00
567 NM ... 5.00
608 NM ... 4.00

T.V. LAUGH-OUT
5 F/VF ... 18.00
52 NM- ... 7.00
72 F ... 3.00
78 NM ... 8.00

BETTY AND ME
2 VG ... 10.00
6 VF+ ... 28.00
20 VF/NM ... 20.00
25 NM- ... 15.00
27 NM- ... 15.00
28 NM- ... 15.00
100 NM ... 15.00

BETTY AND VERONICA
30 VG/F ... 50.00
42 F ... 42.00
72 VG ... 15.00
79 VG ... 8.00
91 G/VG ... 6.00
129 G ... 3.00
144 VG+ ... 4.00
194 NM ... 25.00
226 F+ ... 5.00
238 VF ... 7.00
261 F ... 3.00

BETTY AND VERONICA (ANNUAL)
2 VF/NM ... 350.00
4 VF+ ... 225.00
5 F+ ... 140.00
8 F+ ... 75.00

CLEAN SLATE (SPIRE)
1 VF ... 4.00

EVERYTHING ARCHIE
11 VF- ... 14.00
20 VG ... 4.00
49 VG ... 3.00
81 VF/NM ... 5.00
90 NM ... 8.00
117 VF ... 3.00

JOKE BOOK
16 VG/F ... 50.00
19 FR/G ... 12.00
20 VF ... 125.00
25 VF- ... 65.00
31 G/VG ... 15.00
47 G ... 10.00
66 NM ... 25.00
69 NM ... 25.00
85 F ... 5.00
103 F+ ... 5.00
110 F+ ... 5.00
113 F+ ... 5.00
118 NM ... 22.00
122 VF- ... 5.00
123 VG ... 4.00
125 NM ... 25.00
133 F+ ... 5.00
136 VG ... 3.00
141 NM- ... 12.00
147 F ... 3.00
154 VG ... 3.00
186 VF+ ... 7.00
200 VF ... 8.00
229 VG ... 3.00
238 VG ... 3.00
248 VG ... 3.00
258 VG ... 3.00

JUGHEAD
22 F+ ... 40.00
38 G/VG ... 12.00
76 VG+ ... 6.00
88 F+ ... 10.00
91 G/VG ... 4.00
93 NM- ... 25.00
135 VG ... 5.00
138 VG ... 5.00
147 F+ ... 8.00
152 VG ... 4.00
160 VF/NM ... 15.00
161 VF ... 10.00
172 VG+ ... 4.00
174 NM ... 18.00
178 VF/NM ... 14.00
184 NM ... 15.00
185 NM ... 15.00
194 NM- ... 12.00
200 VF/NM ... 12.00
208 VG ... 3.00
228 F- ... 3.00
230 VG ... 3.00
240 VF ... 6.00
250 VG ... 3.00
285 VF+ ... 4.00
302 VF ... 3.00

JUGHEAD ANNUAL
5 G- ... 26.00

JUGHEAD'S FOLLY
1 F/VF ... 245.00

JUGHEAD'S JOKES
1 F+ ... 25.00
2 VG+ ... 7.00
3 VF+ ... 18.00
4 VF/NM ... 24.00
5 VF/NM ... 24.00
6 F+ ... 10.00
7 F+ ... 6.00
8 VG/F ... 5.00
13 VF ... 12.00
19 F/VF ... 20.00
20 VF ... 15.00
21 F+ ... 10.00
22 NM- ... 90.00
24 G/VG ... 10.00
24 NM- ... 90.00
35 G+ ... 8.00
137 VF ... 48.00
142 VG ... 12.00
144 F- ... 8.00
146 VG ... 6.00
148 F+ ... 10.00
161 VG ... 6.00
162 F- ... 7.00
183 VF/NM ... 22.00
473 NM ... 10.00
518 VG ... 3.00
537 VF/NM ... 6.00
554 VF/NM ... 3.00
567 NM ... 5.00
608 NM ... 4.00

T.V. LAUGH-OUT
5 F/VF ... 18.00
52 NM- ... 7.00
72 F ... 3.00
78 NM ... 8.00

BETTY AND ME
2 VG ... 10.00
6 VF+ ... 28.00
20 VF/NM ... 20.00
25 NM- ... 15.00
27 NM- ... 15.00
28 NM- ... 15.00
100 NM ... 15.00

BETTY AND VERONICA
30 VG/F ... 50.00
42 F ... 42.00
72 VG ... 15.00
79 VG ... 8.00

LIFE WITH ARCHIE
16 F+ ... 18.00
18 VG ... 10.00
22 VG ... 7.00
23 VG ... 6.00
27 VG ... 6.00
29 F+ ... 12.00
30 VG ... 6.00
38 VG ... 6.00
41 F ... 9.00
46 F ... 10.00
55 VG ... 6.00
56 G/VG ... 4.00
65 F ... 7.00
68 VF- ... 7.00
72 F+ ... 5.00
77 VF/NM ... 15.00
77 F ... 4.00
82 F/VF ... 8.00
82 F ... 3.00
83 NM- ... 16.00
84 VF/NM ... 14.00
86 VF ... 12.00
93 VF ... 12.00
96 VF/NM ... 10.00
96 F ... 8.00
108 VF/NM ... 10.00
143 VG ... 3.00
157 VG+ ... 3.00
202 NM ... 4.00
228 NM ... 5.00

LITTLE ARCHIE
35 VG+ ... 12.00
37 VG+ ... 12.00
39 F+ ... 18.00
48 VG+ ... 8.00
50 F+ ... 12.00
52 F- ... 9.00
53 VF ... 24.00
82 VF ... 12.00

MADHOUSE
9 VG ... 10.00
16 G+ ... 5.00
26 VG ... 12.00
31 VG+ ... 5.00
49 VF/NM ... 25.00
50 NM ... 35.00
58 NM- ... 30.00
59 NM ... 35.00
63 NM ... 35.00
84 VG ... 4.00
97 NM ... 12.00

MADHOUSE ANNUAL
6 NM- ... 45.00
8 VF+ ... 28.00

PALS AND GALS
1 G/VG ... 120.00
5 G- ... 25.00
20 VF ... 55.00
25 VF- ... 24.00
25 VG ... 8.00
27 VG+ ... 10.00
34 VG+ ... 10.00
38 VG+ ... 6.00
40 VG ... 6.00
42 VG+ ... 6.00
48 VG+ ... 4.00
49 F+ ... 12.00

COMICS & FUN

6411 Sepulveda #1-G (Dept. 1534)
Van Nuys, CA 91411
Call to reserve between 12:00-7:00 p.m.
818/779-7643

BILLY THE KID (TOBY PRESS)
23 F/VF 20.00
BINKY
76 VG/F 5.00
BIONIC WOMAN
1 VG 5.00
2 NM 12.00
4 VF 8.00
BISLEY'S SCRAPBOOK
One Shot VF 6.00
BIZARRE ADVENTURES
25 NM 6.00
27 NM 12.00
28 NM 10.00
BLACK BEAUTY
440 FC F+ 14.00
BLACK DIAMOND WESTERN
18 F 33.00
26 VG 20.00
BLACK FURY
1 VF 38.00
50 F 3.00
52 F+ 4.00
53 VF 6.00
BLACK GOLIATH
1 NM 12.00
2 NM 6.00
3 NM 6.00
BLACK HOLE
1 NM 12.00
2 NM 12.00
3 NM 12.00
4 NM 6.00
BLACK KISS
1 NM 9.00
2 thru 12 NM 5.00
BLACK KNIGHT (TOBY PRESS)
1 G 25.00
BLACK LIGHTNING
1 NM 12.00
3 NM 6.00
4 NM 6.00
5 NM 5.00
11 NM 7.00
BLACK MAGIC (1973)
1 VF/NM 24.00
2 VG 4.00
BLACK MAGIC (CRESTWOOD) VOL. 1
4 F/VF 175.00
BLACK MAGIC (CRESTWOOD) VOL. 2
5 F/VF 40.00
BLACK ORCHID (PRESTIGE)
1 NM 6.00
2 NM 10.00
3 NM 6.00
BLACK PANTHER
1 VG/F 4.00
2 VF 7.00
3 NM 10.00
4 VF 7.00
5 NM 10.00
6 NM- 10.00
7 NM 10.00
8 NM 10.00
9 NM 10.00
11 VF 6.00
12 NM 10.00
BLACK TERROR
1 NM 5.00
BLACKHAWK
27 VG- 35.00
53 FR 10.00
58 VG 55.00
60 VG/F 75.00
62 G/VG 45.00
63 ..... 24.00
64 G 28.00
65 F/VF 90.00
66 F+ 100.00
96 VG 36.00
99 G/VG 35.00
107 VF 100.00
105 VG+ 40.00
108 VG+ 100.00
112 F+ 75.00
113 VG- 28.00
113 F/VF 85.00
114 F/VF 85.00
117 G+ 20.00
119 VG+ 25.00
122 VG+ 25.00
124 F/VF 60.00
130 F+ 40.00
138 PR 4.00
142 G- 5.00
145 G/VG 8.00
146 VG/F 12.00
161 VG 12.00
163 VG 12.00
164 G/VG 10.00
166 F+ 22.00
179 VF+ 28.00
186 F+ 12.00
210 VG 6.00
218 F/VF 8.00
228 VF 18.00
238 VG 4.00
243 F/VF 10.00
247 NM 6.00
248 NM- 5.00
250 NM 6.00
251 NM 4.00
BLACKSTONE MASTER MAGICIAN
1 G- 30.00
BLAZE OF GLORY
2 NM 5.00
BLAZING SIX-GUNS
2 VF 7.00
BLAZING WESTERN
1 F+ 50.00
BLITZKRIEG
1 VF 26.00
2 VF 15.00
BLONDIE
21 G/VG 5.00
22 VG 8.00
51 VG 5.00
59 G 3.00
61 G+ 5.00
63 VG 6.00
74 G 3.00
80 VG- 5.00
81 VG 4.00
82 VG 4.00
84 VG 4.00
89 VG 4.00
90 VG 4.00
98 VG 4.00
99 VG 4.00
100 VG+ 7.00
101 VG 4.00
102 VG+ 4.00
103 F/VF 10.00
105 VF+ 15.00
106 VF- 12.00
107 VF- 12.00
108 G+ 3.00
109 VF- 12.00
110 VG+ 5.00
111 F- 5.00
112 VF/NM 18.00
113 VF/NM 18.00
114 VF+ 16.00
115 VF 14.00
116 VF 14.00
119 VF/NM 18.00
120 F- 4.00
121 VF 14.00
122 VF 14.00
129 VF 14.00
138 VF/NM 18.00
139 VF/NM 18.00
141 VG 4.00
141 NM- 20.00
144 VF+ 14.00
145 F/VF 9.00
146 VF/NM 15.00
147 VG+ 5.00
149 VF+ 14.00
150 VF 12.00
153 VF 12.00
159 VG 5.00
161 VG 5.00
168 NM 15.00
169 G/VG 3.00
198 NM- 12.00
204 F 3.00
206 VF 4.00
213 NM 5.00
BLONDIE (FEATURE BOOK)
43 VF+ 120.00
BLOOD
1 NM 5.00
2 NM 5.00
3 NM 5.00
4 NM 5.00
BLUE BEETLE (FOX)
24 VF+ 210.00
BLUE BEETLE (VOL. 2)
2 VF/NM 45.00
BLUE BEETLE (VOL. 3)
4 VF 30.00
50 VF 33.00
51 VF+ 40.00
51 F/VF 28.00
52 VF+ 35.00
53 F+ 18.00
54 F+ 18.00
BLUE BOLT (VOL. 4)
10 F- 30.00
BLUE PHANTOM
01-066-208 G+ 5.00
BOB HOPE
1 VG 425.00
9 F/VF 195.00
15 VG 65.00
15 VG+ 70.00
15 F/FR 20.00
27 F+ 55.00
27 F+ 55.00
29 F 50.00
31 G+ 25.00
49 VF- 50.00
BOBBY BENSON'S B-BAR-B RIDERS
BOBBY SHERMAN
2 VF NM 25.00
3 VF/NM 25.00
7 VF/NM 25.00
BOMBA
1 VF/NM 28.00
7 G/VG 3.00
BONANZA
1 VG/F 50.00
3 F+ 35.00
9 VF+ 65.00
9 VG+ 20.00
10 VG/F 20.00
11 F/VF 35.00
12 F+ 26.00
13 VG 12.00
14 VG+ 15.00
15 VG/F 15.00
16 VG/F 15.00
17 VF/NM 60.00
18 VF+ 50.00
18 VF 45.00
19 VF/NM 60.00
20 VG 12.00
21 F/VF 30.00
22 F/VF 30.00
23 F/VF 30.00
23 VF/NM 50.00
24 F/VF 30.00
25 VF/NM 50.00
25 F/VF 30.00
26 VF/NM 50.00
26 VF+ 40.00
27 VF/NM 50.00
27 VG/F 12.00
28 F+ 20.00
29 F 15.00
30 F+ 20.00
31 F+ 20.00
32 VG 10.00
35 F- 12.00
35 VF/NM 50.00
36 VG 10.00
37 VF+ 40.00
01-070-210 G/VG 25.00
BONE (1ST PRINTS)
2 VG 10.00
3 VG 8.00
6 VF 8.00
7 NM 12.00
8 NM 12.00
9 NM 10.00
10 NM 10.00
12 thru 20 NM 6.00
22 -30 NM 5.00
BONE HOLIDAY SPECIAL
1 NM 15.00
BONGO & LUMPJAW (DISNEY)
706 F+ 20.00
BOOK OF BALLADS & SAGAS
1 NM 5.00
2 NM 5.00
3 NM 5.00
4 NM 5.00
BOOKS OF MAGIC (MINI)
1 NM 10.00
2 NM 10.00
3 NM 8.00
BOOTS & SADDLES
1029 VG 10.00
1116 FR 3.00
BORIS KARLOFF
4 VG+ 7.00
6 VG 5.00
12 VF/NM 24.00
17 NM 24.00
18 F+ 9.00
19 F+ 9.00
21 VF+ 18.00
28 NM- 15.00
30 VF/NM 13.00
50 VG 4.00
52 VG 4.00
57 VG 7.00
69 F+ 9.00
71 VG+ 9.00
72 VG 10.00
77 VG 6.00
78 F+ 15.00
79 F 25.00
79 VG/F 15.00
81 VF/NM 45.00
82 VG 10.00
84 VG- 8.00
85 VG 10.00
87 F 10.00
88 F/VF 16.00
89 F/VF 15.00
92 VF 22.00
94 VF/NM 24.00
99 VF 20.00
100 VF NM 45.00
100 VF 34.00
101 NM 33.00
102 VG/F 8.00
103 VF/NM 13.00
104 F+ 8.00
105 VF 11.00
107 VF/NM 13.00
108 F/VF 9.00
109 NM- 15.00
110 VF/NM 13.00
111 VF/NM 16.00
112 F/VF 18.00
113 NM 44.00
113 VF/NM 30.00
113 VG 8.00
114 F/VF 18.00
115 F/VF 18.00
116 F+ 14.00
117 VG 7.00
119 VF/NM 8.00
120 NM 22.00
120 NM- 18.00
121 VF 7.00
122 VF 7.00
123 VG 3.00
124 VG 4.00
125 VF 7.00
126 VF/NM 8.00
127 VF 7.00
129 NM- 16.00
137 VF/NM 8.00
138 NM 12.00
139 VF/NM 8.00
141 F/VF 8.00
143-153 NM 7.00
158 F/VF 4.00
159 NM 8.00
160-177 NM 6.00
178 VF 3.00
179 NM 5.00
180 NM 5.00
181 VF/NM 3.00
182 F+ 3.00
185 VF 4.00
186 NM 5.00
188 NM 5.00
189 VF 3.00
190 NM 5.00
191 NM- 8.00
192 NM 4.00
193 NM 4.00
194 NM 6.00
195 NM 4.00
196 NM- 7.00
197 NM 12.00
198 NM 5.00
199 NM 4.00
200 NM 10.00
BRIDES IN LOVE
19 NM 24.00
BROTHER MAN
1 NM 8.00
BROWNIES
293 (FC) VG 20.00
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Bronze Age fans strike back again!

Writers argue where the new age ends and whether any ages came in between

By **Craig Shutt**

Dear Mr. Silver Age,

You aren't still getting letters from readers arguing with you about where The Bronze Age begins and ends, are you?

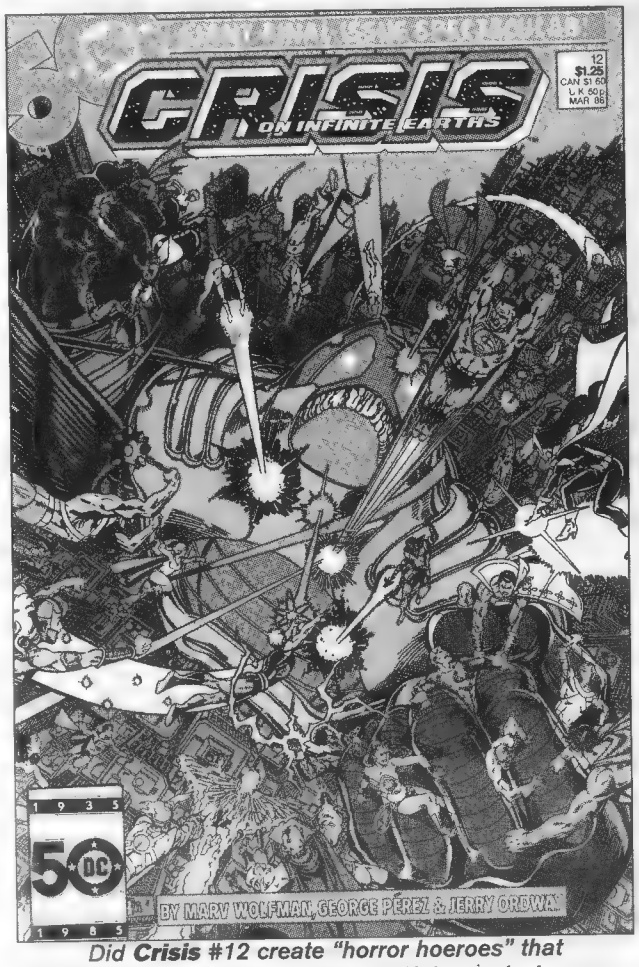
Willie L.
Still at The Baxter Building

Mr. Silver Age says: I am, indeed, Willie, and I'm loving every minute of it, even if it does make me a bit woozy to be so far removed from my beloved Silver Age time period. But even those who generally accept that *Giant-Size X-Men* #1 (Summer 75) offers the best starting point for the third super-heroic age are having a harder time agreeing with me on where to end it. I think the *beginning* of the end, at least, came with *Legends of the Dark Knight* #1 in November 1989. But let's not chitchat; let's dive right in to see what the fans have to say:

Dear Mr. Silver Age:

Concerning what comes after the Bronze Age, I think your "Iron Age" moniker has as good a rationale as any name, with its link to Greek mythology. Your definitions of when it began and ended give me pause, though, because I'm not convinced that we're far enough removed from the end of the Bronze Age to determine the beginning of yet another age.

While I've argued that the Bronze Age ended with *Crisis* #12 (Mar 86) — not with #1 — and can respect (if not necessarily agree with) your notion of taking the Bronze Age all the way to the end of the 1980s, I'm not 100% sure that either of us is right. Maybe the Bronze Age never really ended, since super-hero comics haven't fallen off the radar screen the way they did in the interregnums between the Golden and Silver Ages and between the Silver and Bronze Ages.



*Did **Crisis** #12 create "horror hoeroes" that represented enough of a genre shift in comics' super-hero-dominated world that it ended the Bronze Age?*

My theory is that all the grim 'n' gritty stuff that followed *Crisis*, such as *Watchmen* and *Dark Knight Returns* and the rebooted and darker versions of Superman, Batman, Wonder Woman, Hawkman, Aquaman, *et al.*, were kind of that period's equivalent of the monster comics that ruled the early to mid-1970s — the crucial difference being that, this time, the monsters were the super-heroes themselves.

If we meld that idea with your idea that super-heroes returned to being real heroes at some point in the mid- to late-1990s, then we've got an interregnum of grim 'n' gritty stuff that follows The Bronze Age, coincident with the rise of Vertigo and a bunch of really nasty horror and soft-core porn comics. That finally faded in favor of more "good" super-heroes, such as Busiek's *Avengers*. But, again, I think we're too close to that for an accurate appraisal of what exactly will end up being the most influential comic or comics from the past half-dozen or so years.

As to how pervasive grim 'n' gritty was beyond a few heroes, that's certainly in the eye of the beholder. But we had Superman killing Phantom Zone villains under Byrne's watch, which to this day bothers an awful lot of fans (to the point at which I've heard DC is now retconning that whole event right out of existence, *à la* Mopee). That kind of "this ain't your dad's Superman, kids!" mentality at DC was made possible precisely because of the rebooting possibilities engendered by *Crisis*.

I also disagree with pegging the Bronze Age ending to *Legends of the Dark Knight*, because marketing became the be-all and end-all of the comics and the stories didn't matter at all. While that's certainly true to some extent, I prefer to look at the content of the comics and determine what was there *in the comics* that had substantially given rise to a new age (or ended the Bronze Age and kicked off another interregnum). Some people *were* still reading the comics' insides, even during the heyday of the speculators — and, since it's the comics, not the packaging, that interests me, that's why *I* look at the story trends, not the merchandising trends.

Dave Blanchard
blanchardd@aol.com

Your take on *Crisis* creating a new age of horror comics centered on horror-heroes is the first time I've heard it argued that way, Dave, and, in that framework, I'd give it more consideration than I do otherwise. But I've heard many anecdotes from fans who were enticed back to super-hero comics by *Crisis*, and they wouldn't have hung around after that, if the comics hadn't excited them. I don't know that I'd say *Crisis* really darkened that many heroes overall.

I think your perspective on *Crisis* reflects that of the long-time fan who saw heroes he'd been enjoying changed irredeemably. There are many who agree with you. But that reaction to changing the status quo happens in every age. I've heard fans of 1950s comics comment negatively on the changes caused by creating warmed-over super-heroes like The Flash in the 1960s. My own esteemed ***CBG*** editor (hi, Maggie!) has mentioned being appalled by how The Silver Age warped the adventures of Tomahawk, with its emphasis on monstrous transformations and gorillas. One person's "reinvigoration" is another's tragic wreck, depending on his view of the previous version (if he even knows it).

Are all those classic Little Lulu comics — such as #68 (Feb 54) — really part of something called "The Atomic Age?" Geez, I hope not.

I'd be interested in hearing from fans if *Crisis* lessened their interest in super-heroes or reinvigorated that interest — and whether they were reading and enjoying the comics just prior to *Crisis*.

I hesitate to put Superman's Zoner killings in the "grim 'n' gritty" column, considering that he agonized over his action and exiled himself from Earth in response. It was a plot point that possibly was more deeply felt than DC had intended. One point I always stress is that Superman was not revamped as part of *Crisis*. As you suggest, *Crisis* may have been the catalyst for the reboot, but it was a separate event. Making Superman's reboot part of *Crisis* gives *Crisis* more significance than it deserves.

In the long run, I don't find *Crisis* to have been that significant. It killed Barry Allen and gave Jay Garrick and Billy Batson new addresses. Supergirl would've been thrown out with the bathwater in a few months, anyway, so that's a wash. Am I missing anything?

I agree that marketing shouldn't begin or end an age; those milestones should be driven by what's inside the books. However, the marketing in this case stopped many fans from caring about the story inside, even though they continued buying the books. So, while sales shot up, talk

wasn't about the characters or stories, and that lack of interest in the stories is an age-ender for me, despite high sales. In fact, those high sales for individual comics — well beyond the total number of readers — were a key indicator that the age of excitement about super-hero stories had ended.

No question, some readers were still enjoying comics in the early 1990s. But readers enjoyed comics in the early 1950s and the early 1970s, after the other ages ended, too. Comics were still popular in the early 1990s for some (no doubt, those still in their own Golden Age), but the changes drove many other readers away. The only difference between the ages, as you suggest, is that by 1990, there was no other genre for publishers to confidently turn to for sales, so they just tried different versions of super-heroes (and new gimmicks) to regain sales.

I agree it's too early to decide if we're in a new age. These things only work in retrospect. But it's still fun to consider where a new age might begin and if it has. — *MSA*

Dear Mr. Silver Age:

I've followed the Silver Age-Bronze Age debate with great interest, and I think Ed Fields hit the nail on the head in ***CBG*** #1516, when he suggested that there is actually a bridge between the two. I think there was a third, distinct age separating them, not unlike The Atom Age separating the Golden and Silver Ages.

And, not unlike The Atom Age, this bridge period was horror-heavy. Call it The Dark Age. I think it began with the first appearance of Deadman, a horror-hero of sorts [in *Strange Adventures* #205 (Oct 67)], and it ended, of course, with *Giant-Size X-Men* #1, which is where practically everybody agrees the Bronze Age started.

I agree with those fans who say the Silver Age petered out long before the '70s. I remember it. The mid-'60s was the height of my own personal Marvel collecting craze, and just between 1966 and 1967 you could see a change in the quality and the attitude of the stories. Marvel was getting more and more formulaic, and DC was getting better by leaps and bounds.

What really intrigues me about this debate is the preeminence of the horror-fantasy genre in the bridges between The Golden and Silver Ages and The Silver and Bronze Ages. Maybe I'm all wet (wouldn't be the first time!), but do you or other readers see a pattern here? Is it a distinguishing characteristic of these cool-down periods that monsters, fantasy, and/or crime seem to take center stage?

Dennis McCarthy
dmccarthy1@adelphia.net

I agree that there were interregnums between the key ages, Dennis. There needs to be that cooling-down period, if only to indicate when things start up again. I'm not a big fan of naming these gaps, believing only the spikes *up* in excitement need names. And I have a little trouble thinking of such key 1950s comics as *Vault of Horror, Walt Disney's Comics & Stories*, and *Little Lulu* as "Atomic." Putting a descriptive term on the period strikes me as limiting, while creating enough metals to give every year a designation diminishes the importance of the periods that really deserve to be recognized.

No question, these interregnums have focused on stuff like monsters and crime, primarily because, when fans tired of super-hero fare, they turned to other genres. But romance, Westerns, fantasy, and funny animals also have been popular in these periods. They can be known for any type of comics *except* super-heroes. And that, I think, describes the early 1970s.

I agree that The Silver Age started to lose steam around 1968. I peg it to when DC began publishing offbeat stuff like *Secret Six* (May 68) and Marvel split its double-title comics, expanding its line-up beyond what a collector could track comfortably. But the age didn't fully end until Jack Kirby walked away from Marvel with *FF* #102 (Sep 70). I was there, and I knew something had just ended.

I love your notion that *Giant-Size X-Men* "is where practically everybody agrees the Bronze Age started." Maybe if the two of us say it enough times, someone else will believe it. – *MSA*

Dear Mr. Silver Age:

[It's hard for me to start The Bronze Age in 1975 because I'm not convinced The Silver Age ended in 1970 due to a falloff in "excitement."] Did you, perhaps, underestimate the 1970 Superman revamp? Combine that with the media coverage that more general "relevance" got in the greater media around 1970 and even, I suppose, Kirby's move to DC, and there was a lot of excitement.

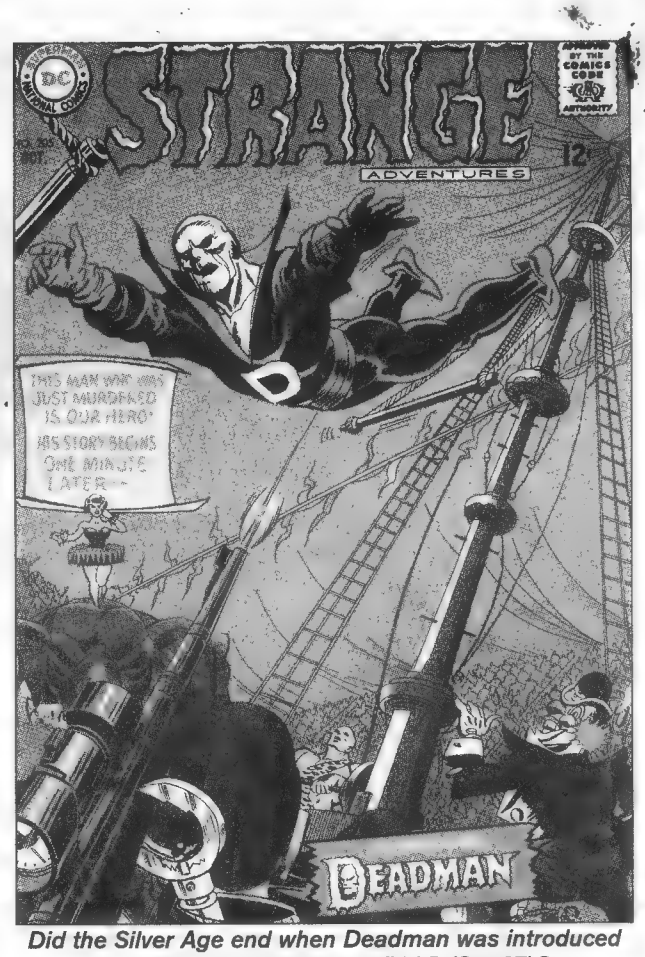
[Your minimizing of the importance of the early 1970's relevance is confusing, considering your belief that camp comics helped keep the Silver Age going.] Did "camp" really have *all that much* effect on comic books in the 1966-68 period, especially super-hero ones?

Was camp showing up to a large extent *in the actual comic books* during roughly 1966-1968, as opposed to being just media publicity packaging? The appearance of titles like *Plastic Man, Inferior Five, Not Brand Echh, etc.* were not the real mainstream titles. Couldn't this have just reflected general media tendencies for spoofs such as Maxwell Smart and Dean Martin's Matt Helm?

I tend to consider the mid-'80s as *some* sort of switchover period, simply because of the switch to comics shops and because of the *Crisis*-Superman-Spidey-Venom revamps. Commercially speaking, would, perhaps 1983-1984, with DC restarting *Legion*, *New Teen Titans*, and *Outsiders* with Mando comics shop-only #1s, be a sign of a new era, including the fascination with renumbering? They were more important, I'd guess, than *Superboy Spectacular* — or *Dazzler*!

Walter Loyd Lilly
jgbook2002@yahoo.com

Sorry I had to edit your comments for space, Walter, but I wanted to include your key points. I think the Superman revamp is significant, but I see it as an indication that the previous (Silver Age) incarnation was definitely done. I don't think I underestimate its influence on the industry, however, because at best it changed only that character slightly — and the key change, the weakening of his powers, lasted a miniscule amount of time.



Did the Silver Age end when Deadman was introduced in Strange Adventures #205 (Oct 67)?

I think relevance and camp were similar — they were gimmicks tried by a few comics to gain attention, and they worked for a short time until the fad faded. Neither had a strong enough impact to really alter their time period much. I'd actually say camp was more significant than relevance, but not for the comics you name. Rather, it showed up in other publishers' lines, including MLJ's Mighty Comics line-up, Dell's sad attempts at super-heroes, and Archie's secret agents and super-heroes. They tried to hop on a small bandwagon that didn't go very far (but still sadly appears in a few headlines to this day). Relevance affected even fewer comics.

The direct market certainly had an impact on comics, but I don't think it weakened interest in super-heroes, which would be necessary to end the age. *Superboy Spectacular* and *Dazzler* are significant only for being the experiments that proved the direct-only channel had potential, not for being influential comics in their own right. As your examples indicate, super-hero teams were big beneficiaries of the direct market, which says to me that it helped keep The Bronze Age going strong; it didn't end it. – *MSA* ✦

Ask Mr. Silver Age is © 2003 by Craig Shutt. Send all comments and suggestions to Mr. Silver Age at ***craigshutt@ameritech.net****.*

? Whose battle cry was "Big Dog! Big Dog! Bow wow wow"? ? Why did Herbie look so homely? ? Why doesn't Adam Strange's rocket pack burn his toes? DO YOU KNOW?

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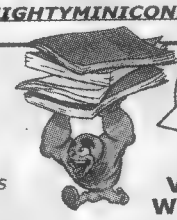

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159 FN 12.00
159 VG/FN 9.00
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160 VF- 24.00
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162 FN/VF 17.00
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164 FN+ 11.00
164 G/G+ 3.50
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166 VF- 38.00
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169 VF+ 37.00
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172 FN/VF 15.00
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173 VF 23.00
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179 VF/NM 31.00
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180 VF+ 32.00
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210 VF- 6.00
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132 FN 9.00
133 VF 25.00
134 FN+ 13.00
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137 VF 25.00
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141 FN+ 9.00
142 FN+ 9.00
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146 FN 8.00
147 FN 8.00
148 VG+ 5.00
149 FN+ 11.00
149 VG+ 5.00
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24 VF- 9.00
25 FN+ 7.00
25 FN 6.00
25 FN- 5.00
26 VF 10.00
26 VF- 9.00
27 VF/NM 13.00
27 VF/NM 13.00
28 FN+ 6.00
28 FN+ 6.00
29 VF 11.00
30 VF/NM 13.00
30 VF+ 12.00
30 VF+ 12.00
30 VF+ 12.00
30 VF 10.00
31 VF 10.00
31 VF- 10.00
32 VF/NM 13.00
32 VF+ 8.50
32 VF 8.50
33 VF/NM 13.00
33 VF+ 8.50
33 VF 8.50
34 VF/NM 13.00
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218 VF+ 8.50
218 VF 8.50
219 VF/NM 13.00
219 VF+ 8.50
219 VF 8.50
220 VF/NM 13.00
220 VF+ 8.50
220 VF 8.50
221 VF/NM 13.00
221 VF+ 8.50
221 VF 8.50
222 VF/NM 13.00
222 VF+ 8.50
222 VF 8.50
223 VF/NM 13.00
223 VF+ 8.50
223 VF 8.50
224 VF/NM 13.00
224 VF+ 8.50
224 VF 8.50
225 VF/NM 13.00
225 VF+ 8.50
225 VF 8.50
226 VF/NM 13.00
226 VF+ 8.50
226 VF 8.50
227 VF/NM 13.00
227 VF+ 8.50
227 VF 8.50
228 VF/NM 13.00
228 VF+ 8.50
228 VF 8.50
229 VF/NM 13.00
229 VF+ 8.50
229 VF 8.50
230 (Giant) VF/NM 20.00
230 FN 7.00
230 FN- 6.00
230 VG+ 5.00
231 VF- 8.00
231 VF- 8.00
231 VF- 8.00
232 VF 7.00
232 VF 7.00
232 VF 7.00
233 VF+ 8.00
233 VF 7.00
235 FN- 5.00
237 FN- 5.00
243 VF/NM 9.00
265 NM- (3 available) 5.00
266 NM (5 available) 5.00

WORLDS UNKNOWN
2 VF+ 8.00
2 VF- 6.00
3 VF- 6.00
4 VF+ 8.00
4 VF 7.00
5 VF/NM 9.00
5 VF/NM 9.00
5 VF+ 8.00
5 VF- 6.00
5 VF- 6.00
6 FN/VF 7.00
6 FN 3.50
7 NM- 10.00
7 VF+ 8.00
248 NM 16.00
248 NM- 14.00
267 NM 12.00
267 NM- 9.00
ANN. 2 VG 12.00
ANN 2 VG- 10.00
ANN 2 VG- 10.00
ANN 2 VG- 10.00
ANN 3 NM- 18.00
ANN 3 VF/NM 24.00
ANN. 4 NM 9.4 12.00
ANN. 4 NM 9.4 10.00
ANN. 4 VF/NM. 7.00
ANN. 4 VF/NM. 7.00

YOGI BEAR (Dell)
7 FN- 13.00

YOUNG DOCTORS (Charlton, 1963)
(All are British 9d copies. 4 copies of each available)
1 VF+ 9.00
4 VF+ 6.00
6 VF+ 6.00

YOUNG ROMANCE (DC, 1975)
204 (100 pg) VF 45.00
204 VF- 38.00
204 VF- 38.00
204 FN/VF (3 available) 25.00
204 FN (3 available) 17.00
204 FN- 14.00

ZOOT COMICS (Fox, 1948)
15 FR/FR 18.00
(interior G+, nice page color)

BIG LITTLE BOOKS
Terry & the Pirates #1156 VG. 22.00
Terry & the Pirates #1412 VG. 22.00

TRUE LOVE PROBLEMS
ADVICE (Harvey)
23 VG/FN 9.00
32 VG+ 7.00

TRUE SPORT PICTURE STORIES
v.3 #1 VG- 23.00
v.3 #2 PR/FR 3.00
v.4 #10 VG 25.00

TRUE STORIES OF ROMANCE
1 (1949) VG 20.00

TRUE STORY OF MARRIED THE MAN
No# (1960) VF14.00

TRUE 3-D (Harvey, 1953)
1 VF- (glasses tight) 30.00

TUROK
6 FN- 36.00
7 VG- 23.00
28 VG- 10.00
56 G+ 4.00
58 VF/NM (Flying Saucer cover) 35.00
59 VF- 17.00
64 VG 5.00
65 VF+ 19.00
73 FN 6.00
76 FN 6.00
78 FN+ 7.00
80 VF+ 19.00
90 VG+ 4.00
108 VF- 12.00
119 (Whitman) NM (5 available) 15.00

TWEETY & SYLVESTER (Dell, 1954)
6 VG 5.00
9 VG+ 6.00
10 VG+ 6.00
11 VG/FN 6.50
12 VG+ 6.00
14 FN+ 10.00
15 FN/VF 13.00
16 VG/FN 6.50

TWILIGHT ZONE (Dell/Gold Key)
Four Color
1173 VG- 33.00
1173 VG- 33.00
1288 FN+ 37.00
01-860-207 VG 12.00
12-860-210 VG/FN 16.00

(Gold Key)
8 VF- 28.00
9 VG/FN 9.00
15 FN 12.00
17 VF/NM 26.00
19 VF/NM 26.00
20 VF- 16.00
22 NM- 9.2 23.00
23 VF+ 18.00
24 VF/NM 20.00
25 VF++ 19.00
25 VF+ 18.00
25 VF 15.00
26 VF+ 18.00
27 VF 14.00
28 NM- 9.2 19.00
29 NM- 9.2 19.00
39 VF/NM 11.00
45 NM- 9.2 13.00
55 NM- 9.2 11.00

TWO- GUN KID (Atlas)
30 FR+ 10.00
75 VG 8.00
79 VF 17.00
79 VF- (3 available) 14.00
79 FN/VF 10.00
80 VF 12.00
83 G-/G 3.00
86 NM- 9.2 28.00
86 VF/NM 24.00
86 VF+ 20.00
86 VF 17.00
86 FN+ 9.00
90 VG+ 6.00
92 VF+ 13.00
93 VF+ 13.00
93 VF 11.00
93 VF 11.00
93 FN+ 7.00
93 FN+ 7.00
93 FN 6.00
94 FN+ 7.00
95 VG+ 4.00
96 VG+ 4.00
96 VG+ 4.00
97 VG 4.00
98 FN 5.50
116 NM- 9.2 13.00
116 VF+ 10.00
116 FN/VF 7.00
120 FN- 5.00
122 FN/VF 5.00
127 VF+ 8.00
127 VF+ 8.00
127 VF 7.00
127 VF 7.00
128 VF 7.00

UFO & OUTER SPACE (Whitman)
19 NM 9.4 (4 available) 10.00
19 NM- 9.2 (4 available) 8.00

UNCANNY TALES (Marvel)
2 VF 8.00
2 VF- 7.00
6 FN+ 5.00
10 NM- 13.00

UNCLE SCROOGE
7 VG- 29.00
8 VG+ 32.00
8 G/VG 18.00
11 VG 27.00
11 G- 9.00
12 VG/FN 31.00
12 FR+ 7.00
15 VG- 22.00
15 G+ 16.00
15 FR+ 8.00
16 VG 27.00
19 VG- 22.00
22 FN- 29.00
23 VG/FN 24.00
23 FN- 29.00
23 VG 18.00
24 G+ 11.00
24 G 9.00
25 VG+ 22.00
25 G 9.00
26 VG 18.00
29 G/VG 15.00
32 VG 14.00
33 G/VG 12.00
35 VG+ 17.00
59 G-/G 6.00
60 VG 12.00
61 G+ 6.00
65 VG- 10.00
74 G+ 6.00
77 VG+ 7.00
97 VG+ 9.00
132 VF+ 18.00

142 NM/M (Reprints FC #456) 30.00
(Whitman)
195 NM-

THE GUIDE

*"At **CBG**, we believe that every reader of comics is also a **collector** of comics. We don't throw them away when we're done. While comics are an entertainment medium, certain comic books do accrue value — almost always, older comics in short supply in good condition. It's our mission to watch the secondary market to help you protect the value of your comics and save on the classic comics you want."*

A comics convoy

A quartet of trucks transported the Mile High II collection.

Tales from the Database, Page 42

The ways people are buying, selling, and trading classic comic books today!

CGC on eBay

Auctions closed between March 9-15, 2003
All met their reserve price.
Populations reported are as of Feb. 7.

***Daredevil* Vol. 1 #1**
in CGC 9.4 (NM)
1 of 12 copies in grade; there are 2 better, both in 9.6
$11,800

***Wonder Woman* #1**
in CGC 7.5 (VF-)
1 of 3 copies in grade; there are 6 better, including 1 in 9.0
$9,999.99

***Action Comics* #2**
in CGC 5.0 (VG/FN)
1 of 2 copies in grade; there are 2 better, including 1 in 7.0
$9,999.99

***Amazing Fantasy* #15**
in CGC 7.5 (VF-)
1 of 11 copies in grade; there are 22 better, including 1 in 9.6
$8,544.44

***Amazing Spider-Man* Vol. 1 #1**
in CGC 7.5 (VF-)
1 of 15 copies in grade; there are 52 better, including 1 in 9.8
$6,500

***Daredevil* Vol. 1 #1**
in CGC 9.2 (NM)
1 of 15 copies in grade; there are 14 better, including 2 in 9.6
$6,206

***Mad* #1**
in CGC 9.2 (NM-)
Only copy in grade; there are 4 better, including 1 in 9.8
$5,494,99

The future of grading

PCGS, PSA, CGC: An alphabet soup of collecting

By **Maggie Thompson**

The presence of Internet sales, including auctions, has created a venue in which third-party grading, long discussed, began to flourish and even spread to several collecting fields by the end of the 1990s.

It started in coins ...

The first collecting hobby in which third-party grading took root was coins, even before eBay. "The starting point," *Numismatic News* Editor Dave Harper told ***CBG***, "was the American Numismatic Association. It formed the American Numismatic Association Certification Service in the early 1970s to combat counterfeiting, and grading was added as a service after the new grading standards were adopted in 1977.

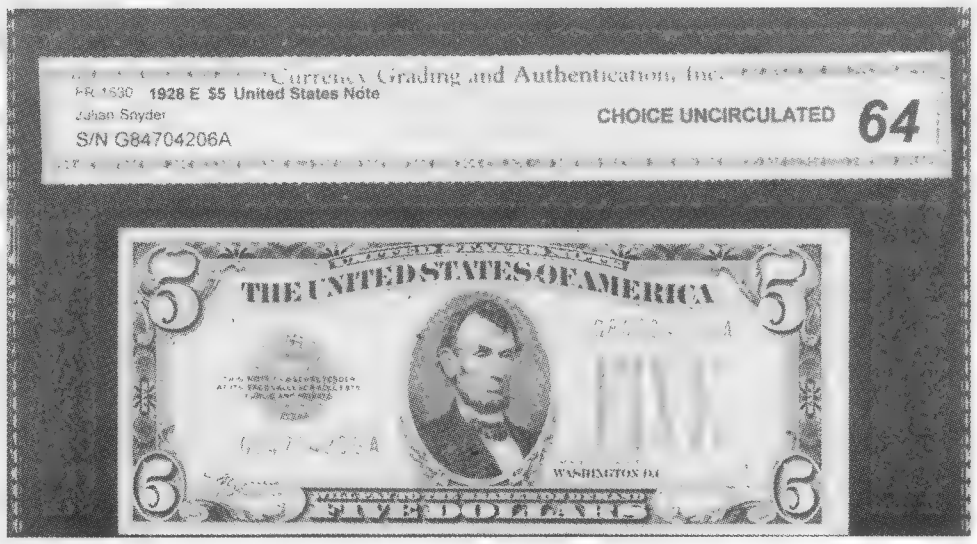
"The ANA sold ANACS to Amos Press in 1990; the ANA website is *www.mon ey.org*, but ANACS now is a private grading service with a right to use the acronym but no right to use the original name." Professional Coin Grading Service (PCGS) was the first *privately* formed third-party grading service, emerging in 1986, and Numismatic Guaranty Corporation of America (NGC) followed less than a year later. By May 1997, after a decade of third-party grading of coins, NGC was grading more than 36,000 coins per month.

... and spread to cards ...

By January 1999, not only were sportscards being graded, but more than 20 companies encapsulated cards. *Sports Collectors Digest* Senior Price Guide Analyst Bob Lemke wrote then, "It is a fact of life in today's hobby market that not all slabbed cards are created equal. A card certified by Professional Sports Authenticator (PSA) will consistently sell for more than a card of nominally the same grade as certified by Certified Sports Authentication (CSA) or Sportscard Guaranty Company (SGC). Central to this truth is the fact PSA has, as this goes to press, slabbed very nearly one-half million cards — about 10 times the output of all other services combined."

The *SCD Certified Card Price Guide* in which that analysis ran valued cards from PSA at the value shown in the guide; SGC "may trade at a slight discount from values shown" (and were expected to narrow the gap rapidly); and CSA at a 10-25% discount.

Moreover, those prices are now four years old. Lemke even printed a chart to show corresponding grades across the



Sportscards, paper money, and coins have had third-party grading services for several years. The encapsulation for the currency shown here is unusual in that it is not in a hard plastic case but, rather, in a flexible inert-plastic holder.

Timeline

	Coins	Cards	Comics
First grading service introduced:	1977	1988	2000
Competing grading service begins:	1977	1990	–
Storage containers designed for graded stock	1986	1990	2002

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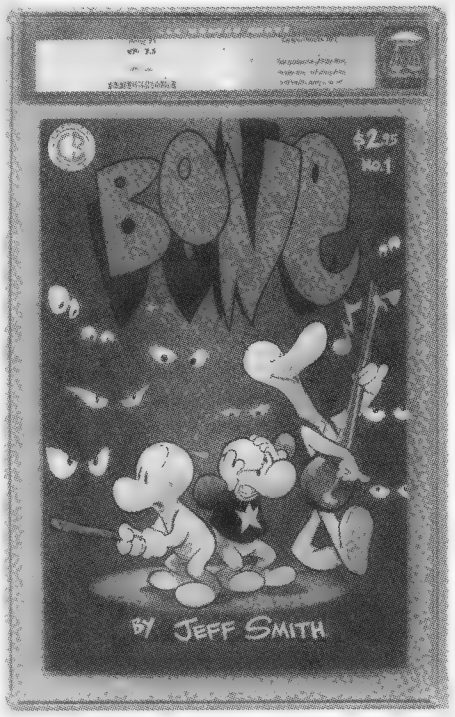


first three services, with a "Gem Mint" being a 10 from PSA and CSA and a 98 (on a scale of 100) from SGC — with the higher "Pristine" for SGC 100.

As time has gone on, trading-card evaluations have been complicated further by the number of services — to the point at which *Certified Card Price Guide* two years ago cover-featured the story "Gem Market Mess: All 10s Are Not Equal." KP Sports Division Editorial Director Rocky Landsverk said, "For this reason, we no longer price graded cards. *Certified Card Price Guide* is shut down, and our hands are in the air. We gave up."

For example, following sales of a number of "Gem Mint" 1989 Upper Deck Ken Griffey Jr. rookie cards, two years ago, *Certified Card Price Guide* found they'd been in the holders of seven different companies. "The prices realized on individual specimens ranged from $322 to $4,000. None but the most novice collector or investor will believe that a $322 card is equivalent to a

$4,000 card just because a grading company says it should be," wrote Landsverk at the time. "Unfortunately, there are many novices in the market today who are being misled by the industry's failure to achieve anything resembling unified grading standards — or at least the hobby public's perception that it cannot do so."

... and even toys

Toy Shop's Tom Bartsch wrote two years ago, "In toys, two companies have taken the initiative — Action Figure Authority and Diecast Grading Service. Each is in the early phases of development, having come on the scene in the past 10 months. However, the two companies feel the hobby is ready for this development and even feel it could jump-start recent stagnant sales." Diecast Grading Service offers grading for Hot Wheels and Matchbox cars.

Action Figure Authority President Charles Ware, whose company grades action figures, said, "One thing I like about my position is when the card graders came out and started having an influence was when the card market was absolutely terrible. They have actually helped it a lot. [They] brought money back into the market. I hope to do the same and make a business out of it at the same time." Comics collectors may find his comments familiar ones.

Controversy in comics

The field of comic books is one in which controversy over grading has flared — and in which only one service has surfaced so far. In comics, the hobby is based on reading an issue. And a slabbed comic book cannot be read. Moreover, there can be hidden damage, because the copy has interior pages, all of which must be evaluated.

Nevertheless, thanks in part to the reputation of its graders, Comics Guaranty LLC has had a business that expanded almost beyond its staffers' ability to keep up with the volume. The firm is one of the Certified Collectibles Group of companies, consisting of Numismatic Guaranty Corporation of America (NGC), Sportscard Guaranty LLC (SGC), and now CGC. Its acceptance can be judged by the premium buyers have placed on slabbed items in top grades. A pre-1990 comic book graded 9.9 (out of 10.0) now sells for a median price of the Near Mint price plus 2,500% of that price (more than double the 1,181% of two years ago). That's what confidence in buying can do (*and* how rare it is to find a truly Near Mint comic book).

Long-time fans point out that an emphasis on grading seems to have decreased concern with the content of the comic books *inside* the slabs. But even that reflects what has happened in other fields. Krause Publications Associated Sports Publisher Dean Listle said that in his field, "Collectors are buying the *grading* — not the *card*."

Taking another look

In comics, consternation at the moment involves concern over the fact that a resubmitted collectible could receive a different grade at a different time, even from the same grader. That, too, is true elsewhere. At some large coin shows, there are grading services offering same-day service at the event, although the price is not cheap. Krause Publications Coins Market Analyst Tom Michael said, "A vest-pocket dealer can make his expenses at the show that way, gambling on a higher grade for a resubmitted coin — or one graded by a different service." And Mark Grall of Krause Publication's numismatic advertising sales staff told ***CBG***, "That's what a bunch of younger guys do: They sit at the grading table and, picking out 50-60 coins from dealers at the show, crack them out, speculating on getting better grades for them."

Michael said, "The less-ambitious people find coins they consider undergraded, strike a deal, buy the coin, and sell the coin to someone *else* who will crack it out and resubmit it. They're happy with a moderate 'finder's fee' profit." CGC Head Grader Steve Borock said CGC is not likely to grade at a show: "It takes much longer to grade a comic book than a card or coin; that's why we're not grading at shows right now. And the equipment and the holders are much bigger. At coin shows, same-day grading is a huge expense, but most people aren't going to give *us* $1,000 a throw for same-day grading at the show. We might *eventually* do something like a restoration check on the floor — *without* a guarantee. (In coins, you can pay for a 'non-binding opinion.') We *could* do it, but we'd like to stay away from it, if we can. But we're a business. And, as with everything else, we listen to the community and, if there's a good idea, we go with it."

Competition

Someday, CGC will not be the only grading service in the comic-book world. Some services may specialize in specific aspects of collecting or offer added features (say, providing associated information in the capsule). Borock said, "If somebody wants to be profitable quickly, I don't think they can take the time to count pages. I think the only reason CGC stayed around for the first year was that the parent company had a real commitment to making it work. It certainly didn't make a profit for the first two years."

But, once there *are* two grading services, Michael said, "One service will routinely bring higher prices for the same assigned grade. Dealers will know which service is likely to do so and submit accordingly. An *annual* price guide? No way: Prices will vary significantly, and key Silver Age comics

(continues on Page 40)

Some third-party collectibles grading firms

Coins

ANACS *www.anacs.com*
Independent Coin Grading Company *www.icgcoin.com*
Numismatic Guaranty Corporation of America *www.ngccoin.com*
PCI Coin Grading Services *bertha.chattanooga.net/pci*
Professional Coin Grading Service *www.pcgs.com*
Sovereign Entities Grading Service *www.segsgrading.com*

Cards

Beckett Grading Services (BGS) *www.beckettgrading.com*
Card Collector Services (CCS) *www.ccs-cards.com*
Global Authentication (GA) *www.globalauthentications.net*
Professional Grading Service (PGS) *www.pgsgrading.com*
Professional Sports Authenticator (PSA) *www.psacard.com*
SCD Authentic (SCD) *www.scdauthentic.com*
Sportscard Guaranty (SGC) *www.sgccard.com*

Comic Books

Comics Guaranty LLC (CGC) *www.CGCcomics.com*

Toys

Action Figure Authority [action figures] *www.toygrader.com*
Diecast Grading Service [diecast cars] *www.diecastgrading.com*

It's happened before

*What will happen in comics grading, judging from what's happened in grading in other fields? **CBG** polled experts in those fields and came up with the following comments (some of which, those experts were not surprised to hear, have already happened in the comic-book field):*

(1) Holders damage contents.

It happened in coins before slabbing but — *because* of that — is far less likely to happen in comics. This is one respect in which comics collecting has benefited from the fact that other fields have gone through the process. CGC uses inert plastic for storage within the case, and chances are excellent that no other grading service would use holders that would degrade the comics.

(2) Crack-outs are common.

It's already happening, but it will become even more routine. Krause Publications Coins Market Analyst Tom Michael said he saw — and heard — it at coin shows between the mid-1980s and mid-1990s. "It was a THX sound effect around the dealers' room," he said. "The sound of coin holders being cracked open is like the sound you hear in a bar where patrons drop peanut shells on the floor and people walk on them. And it's all around you. Dealers and customers are cracking open the holders and preparing the paperwork to resubmit the coins to services by the end of the show."

Does CGC Head Grader Steve Borock, then, recognize a resubmitted comic book when it comes to his office? "Very rarely do I recognize it." As he spoke to ***CBG***, he was grading an issue of *Mystery in Space*. "Unless someone wrote, 'Hey, Borock!' on the cover, I wouldn't recognize it when I saw it again." CGC's imaging process photographs a copy when it comes in, but many resubmissions come in without the earlier CGC tag. Even if it is resubmitted with the tag, the two are separated at the start of the process. "The grader doesn't know it's a resubmission," Borock said. "And graders don't have the same access to computers that the receiving and customer-service departments do. I can't type in an invoice number to find out whose it is."

(3) Graders offer prescreening.

It's already happening, a filter CGC picked up from its sister company Numismatic Guaranty Corporation of America. As cited in ***CBG*** #1526, dealers provide CGC with long boxes of high-grade comics, which the service then culls for anything at a specified grade and above. Then the dealer pays for encapsulation and final grading of those top-rated items. (It's one reason there are so many copies of 9.8 and above *Origin* #1, recent copies submitted shortly after they shipped and became "hot.")

(4) Dealers are grading middlemen.

It's already happening, although CGC does offer its services to individual collectors, as well, through the Collectors' Society, a service of the Certified Collectibles Group, the umbrella company that includes CGC.

(5) Containers will be marketed.

It's already happening for comics in CGC holders, although not at the level seen in some other fields. Containers designed for card displays are not a big item, but Michael spoke of velvet-lined coin cases. "Where there's money," he said, "there are always more ways to make money."

(6) Counterfeiting is a threat.

In the trading-card field, the FBI has already charged one company in a scheme in which high-grade graded cards were replaced with lesser-grade ones in the cases labeled with the higher grade. It's why grading firms try to make their sealed cases clearly show tampering, when it occurs, and CGC is working on a new label to help to discourage such counterfeiting.

(7) Restoration will be accepted.

In comics since the advent of third-party grading, manipulation of the original to make it look better has meant plunging sale prices. Even a tiny color dot of restoration can mean a lower price than if the item had not had that dot added. But the Numismatic Guaranty Corporation of America now advertises *as a positive* its "conserving" service, which involves cleaning and brightening the coin, removing the discoloration which has occurred to the metal naturally. Borock said CGC graders don't consider pressing a comic book to remove a rolled spine to be restoration. "Nothing's being taken out or added to the comic book." He commented that it had been found that the comic books that had been stored in the middle of the piles of comics in the Mile High collection were more flat than those on the top, not because someone had used a device to flatten them.

What is even more to the point is that it is impossible to be *sure* that some form of pressing has not occurred. "*Nobody* wants us *guessing*," Borock said. Concerning reports that one dealer has bought a pressing unit, Borock said, "Who cares? Instead of sending it out, they'll do it themselves. The point remains that it is not restoration, *per se*. It doesn't matter how it's being done. Once again, I can't guess; we're not being paid to guess."

In currency collecting, Michael said, such changes as cleaning and brightening have recently become acceptable, *not* considered defects or "doctoring," and added, concerning comics, "Restoration won't be bad."

(8) Costs will go up – unless ...

This is continuing to happen. Associated costs for the grading services are not cheap. (Think about such expenses as insurance for submitted material, the variety of "wells" required for the variety of comic-book sizes, the costs of developing tamper-proof seals, the equipment required to seal comics — and that's before the company starts paying for super-specialized professionals). And, of course, companies are in business to make a profit.

Borock said, "All our vendors raised prices on us on such expenses as the plastic and the microchambers. And I can't run a business without giving people raises once in a while."

But in card grading, they're going down because of #10, below.

(9) Low-grade prices will plummet.

This is especially happening *for now* with unslabbed copies: a major opportunity for those who want to *read* their comics, rather than place primary emphasis on investment.

(10) Grading services will compete.

This is the big one that has yet to happen in comics. At this point, Comics Guaranty LLC is the sole third-party grading and encapsulation service, but those who have studied other fields say they are sure there will be competition. When will that day come? CGC's Borock said, "We've been hearing for the last two years that it's coming. I would say that, within the next year, we might see some kind of competition. Any time something is successful, it breeds competition. It's very expensive to grade comics, as opposed to coins and cards."

GRADING (from Page 39)

will bring *such* big bucks that investors will trade in comics the way they trade in stocks: paying attention to *weekly* ebbs and flows." He referred to the coins "Gray Sheet," a newsletter that has added a "Blue Sheet," *Certified Coin Dealer*, which estimates prices by coin, listing different prices for different grading services' "identical" grades.

Or, if there are *many* grading services, there could be *such* confusion that some price guides won't cover graded comics. (See Page 39 on trading cards.) "Eventually," Michael (who also collects comic books for their content) said, "third-party grading will take the hobby away from your smaller fraternity and broaden into a much larger market — and it may not go the way you want it to go. Fans will be little voices in a huge forest."

But Borock countered by noting the personality of people who make a career of grading comics: "If CGC closed down tomorrow, I'd *still* spend the same amount on comic books every day.

"I think comics people are a lot pickier about the field than people in some other hobbies. I truly believe that 95% of our hobby — if not *more* — *don't* think of this as a commodity or an investment. We actually *read* comic books daily." (He quickly interjected that he does *not* read the comics that have been submitted to CGC for grading.)

"It's possible to open our holder, because we know people will read the comics. And, when we get together socially, we *don't* talk about the business aspect of collecting, but about the stories, the history, and the art." ✦

CBG's EXCLUSIVE CGC PRICE INDEX

For CGC-graded comics auctioned, *Comics Buyer's Guide* compared the differences between the median closing price offered at each grade and *The 2003 CBG Checklist & Price Guide* price for an ungraded NM copy.

COMICS PUBLISHED BEFORE 1990

CGC comics graded **9.9** "Mint" ...sold for a median price of **NM+2500%** (or 26 times the NM guide price) in the quarter beginning Dec. 1
Sample: 88 (93% of all) 9.9 copies sold on eBay

CGC comics graded **9.8** "Near Mint/ Mint" ...sold for a median price of **NM+1150%** (or 12.5 times the NM guide price) in the quarter beginning Dec. 1
Sample: 1,883 (89% of all) 9.8 copies sold on eBay

CGC comics graded **9.6** "Near Mint+" ...sold for a median price of **NM+614%** (or 7.14 times the NM guide price) in the quarter beginning Dec. 1
Sample: 3,221 (89% of all) 9.6 copies sold on eBay

CGC comics graded **9.4** "Near Mint" ...sold for a median price of **NM+375%** (or 4.75 times the NM guide price) in the quarter beginning Dec. 1
Sample: 3,061 (86% of all) 9.4 copies sold on eBay

CBG's definition: Barely perceptible wear, tight spine. Some discoloration acceptable in older comics.

CGC comics graded **9.2** "Near Mint-" ...sold for a median price of **NM+154%** (or 2.54 times the NM guide price) in the quarter beginning Dec. 1
Sample: 1,960 (88% of all) 9.2 copies sold on eBay

CGC comics graded **9.0** "Very Fine/ Near Mint" ...sold for a median price of **NM+60%** (or 1.6 times the NM guide price) in the quarter beginning Dec. 1
Sample: 1,638 (86% of all) 9.0 copies sold on eBay

CGC comics graded **8.5** "Very Fine+" ...sold for a median of **NM +11%** (or 1.1 times the NM guide price) in the quarter beginning Dec. 1
Sample: 1,171 (87% of all) 8.5 copies sold on eBay

CGC comics graded **8.0** "Very Fine" ...sold for a median price of **NM -19%** (or 0.81 times the NM guide price) in the quarter beginning Dec. 1
Sample: 988 (84% of all) 8.0 copies sold on eBay

CBG's definition: Slight creases, wrinkles at staples, some loss of gloss. Otherwise a flat, clean issue.

CGC comics graded **7.5** "Very Fine-" ...sold for a median price of **NM -40%** (or 0.60 times the NM guide price) in the quarter beginning Dec. 1
Sample: 705 (85% of all) 7.5 copies sold on eBay

CGC comics graded **7.0** "Fine/ Very Fine" ...sold for a median price of **NM -52%** (or 0.48 times the NM guide price) in the quarter beginning Dec. 1
Sample: 619 (84% of all) 7.0 copies sold on eBay

CGC comics graded **6.0** "Fine" ...sold for a median price of **NM -69%** (or 0.31 times the NM guide price) in the quarter beginning Dec. 1
Sample: 294 (81% of all) 6.0 copies sold on eBay

CBG's definition: Cover worn but clean; no tape or writing. Stress lines, more rounded corners.

EYE ON eBay

March 9-15, 2003
CGC auctions
by **Darryl Buchanan**

Bidding on eBay this week returned to more normal levels after the huge bump from the Heritage Comics Auction last week. After some previous Heritage Auctions there was a dip in eBay auctions the following week, but the dollar volume this week was about average for the last few months.

An unusual number of the top auctions met their reserve prices this week. All 15 of the top auctions met or exceeded their reserve prices. In a normal week, it is not unusual to see half or more of the top auctions fail to meet reserve.

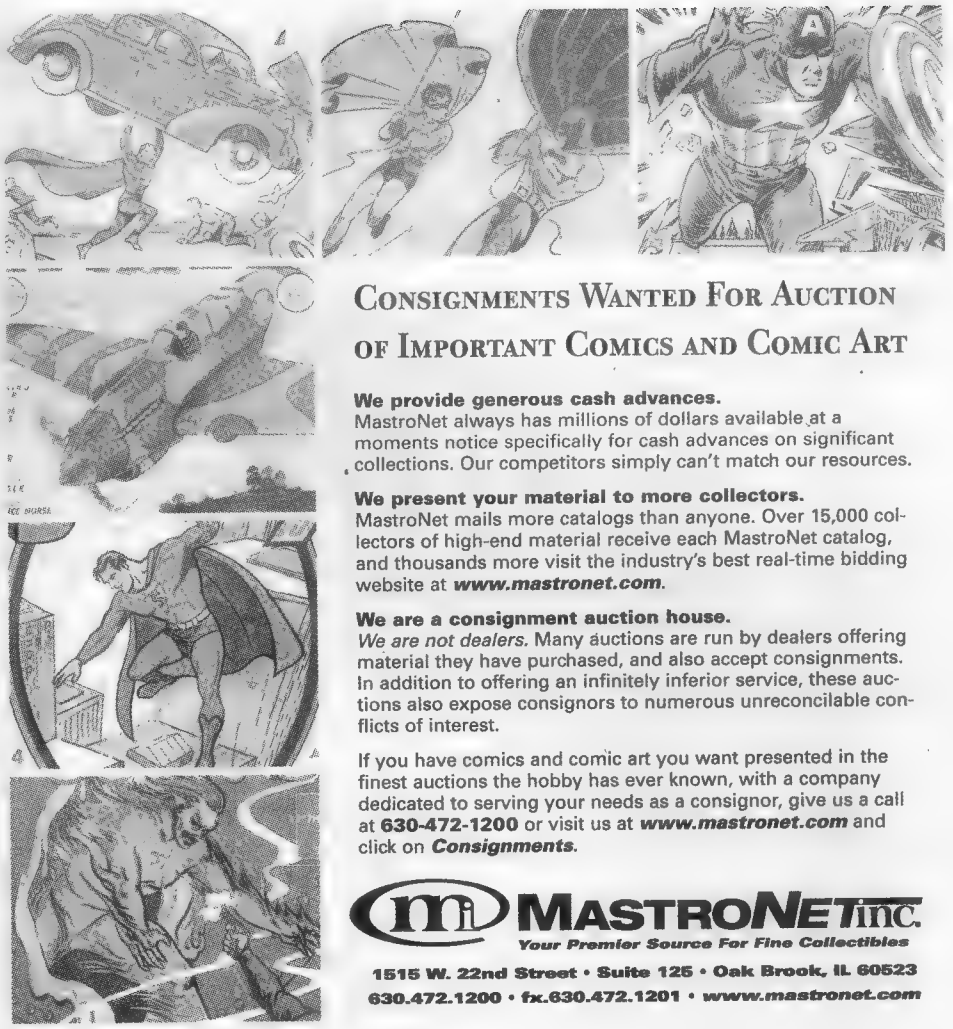
GOLDEN AGE: A very rare *Action Comics* #2 in 5.0 (VG/FN) led Golden Age sales this week. This unrestored copy had off-white pages and sold for $9,999.99. According to the CGC census, there have been 22 copies of *Action Comics* #1 graded but only 10 copies of #2 have ever been graded.

One of the top copies of *Mad* #1 sold this week. The copy was in 9.2 (NM-) condition and sold for $5,494.99. There are only four better in existence. *Mad* #1 has an unusually low number of restored copies in the census. Out of 66 graded copies only two have been restored. Most 50-year-old Golden Age key books have much higher ratios of restored to unrestored copies. Many such issues have 25% or more of their graded copies with some level of restoration.

SILVER AGE AND NEWER: High-grade *Daredevil* #1 issues continue to be offered in large numbers and continue to bring high prices. Four copies of #1 brought more than $1,000 this week on eBay. The best of these (and the top auction of the week) was in 9.4 (NM) condition and sold for $11,800. Other *Daredevil* #1 auctions of note: A 9.2 (NM-) issue brought $6,206; an 8.5 (VF+) issue brought $2,025; and an 8.0 (VF) went for $1,595.

IN DEPTH: Dollar volume returned to normal after the Heritage Comics Auction bump last week. Total bidding on CGC auctions this week was $311,629, compared to $995,149 last week and $305,478 two weeks ago. There were 1,969 auctions recorded receiving bids, versus 2,056 last week and 2,160 two weeks ago. This week, there were 46 auctions receiving bids of $1,000 or more compared to 161 last week and 44 two weeks ago.

Darryl Buchanan can be reached at *dbuchanan@thecomicsheet.com*.



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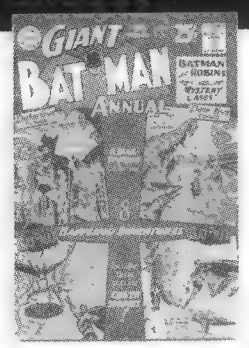

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A comics convoy

The Mile High II collection rolls out of New York and heads for Colorado

By **Chuck Rozanski**

This week's column is Chapter #9 of the story of the 1985 purchase of the Mile High II collection of 1.5 million comics.

Once I finally had convinced the seller to sign on the dotted line of the contract, I was then faced with the daunting task of loading the entire warehouse full of comics in a single day. Fortunately, I had already contracted for four 53-foot tractor trailers (at $2,200 each) to be on call for pick-up. In a stroke of luck, there were four trucks that had just unloaded cargos of frozen beef that afternoon at the terminal in Manhattan and were about to return to the packing plant in Colorado. The dispatchers were delighted to divert those trucks to my location that very evening. With the deal signed at 5:30, I already had trucks arriving on location by 9 that same evening.

The next morning, I got up at the crack of dawn and contacted the truck drivers. They had parked overnight in the parking lot of a newly built shopping center, about one mile from the warehouse. I gave them directions to the warehouse, and they headed in a convoy to the storage unit facility. As they pulled out, I was shocked to see 72 very neat divots in the brand new asphalt of the shopping center, exactly where the tires of the trucks had been resting overnight. Clearly, parking tractor trailers (even empty ones) on newly laid asphalt is a bad idea. The good news is that the construction company still had its roller in place and was apparently still working on the lot, so wiping out the divots was probably not a big deal. It was, however, a strange way to start the day.

Once we got the first truck into place, the loading commenced. You would think that loading a million and a half comics would take a long time, but it was actually not that bad. The seller had brought a forklift and a pallet jack from his main warehouse. One of the truck drivers volunteered to run the forklift, and he kept a steady stream of pallets flowing into the backs of the trucks. As the pallets were set on the end of each truck, they were grabbed by a team inside that was working with the pallet jack. It took 26 pallets to fill each trailer (in two rows of 13). The greatest complication we faced was that many of the pallets were unstable and had to be restacked. Once that task was accomplished, however, loading the trucks was a breeze. By 6 p.m., we had completely filled all four trucks, each with 44,000 pounds of comics. The drivers then headed in a convoy toward Interstate 80. Once they crossed into New Jersey, the lead trucker gave me a call, and I turned over $100,000 in cashier's checks to the seller.

The next day (Sunday), I took the two staff members I had brought with me from Colorado to the airport. Afterward, Mike Kott and I headed for the seller's main warehouse. He had told us that there were a few comics and some comics-related items still stored there and that we could take all that we found. It was eerie wandering around in that huge building all by ourselves but it was also a lot of fun. Mike distinctly recalls my being in a euphoric mood and launching into a rousing chorus of Don Henley's "Smuggler's Blues," when we chanced to find an unopened bundle of 300 copies of *Avengers* #32 lying in an odd corner. It was giddy to have already shipped more than 1.5 million comics and to still be finding more.

This particular warehouse had very high ceilings, mostly utilized for immensely tall five-high pallet racking. In one corner of the building, however, there was a wooden mezzanine. Prowling through that old attic, we chanced on a huge pile of the old Marvel Day-Glo greeting cards that had been printed during the early 1970s. Pigeons had been roosting above the pile, however, so we had to carefully remove the top layers of soiled cards in order to salvage the good ones underneath. We ultimately were able to recover more than 60,000 mixed cards.

While digging through pigeon dung was disgusting work, a few feet from the Day-Glo cards, I found something far worse. Right from the beginning, the seller had been candid about the fact that his father was in prison for selling pornography. I had thought that a bit strange, since selling porno is a victimless crime, and my understanding at the time was that a (rare) porno conviction usually resulted in heavy fines and/or a suspended sentence.

I had assumed that his father might have actually had tax problems concurrent with the porno charges and that those were what had actually sent him to jail. The four-foot by four-foot pallet bin I discovered, however, was filled to the brim with what appeared to be glossy originals of images that were far from victimless. I consider myself to be quite the defender of the First Amendment, but, if these guys had had anything to do with the creation or distribution of those vile images, they deserved to, not only go to jail, but also to burn in Hell. I don't know if I've ever been so revolted in my entire life, before that time or in the 18 years since.

As with most situations, however, nothing is ever cut and dried. Just because a bin of filth was sitting tucked away in a back corner of the seller's warehouse, I had no way of actually knowing whether he'd had anything to do with it. For all I knew, it could have belonged to the previous tenant of the warehouse. More importantly, there wasn't a damn thing I could do about it. All I could do was try to get out of there as quickly as I could. I thought I could eventually forget about that damn bin of glossy photographs, as the years went by, but, as it turned out, it is the single strongest image that sticks with me from that entire historic deal.

To be continued ...

***Chuck Rozanski**, owner of Mile High Comics, the world's largest online comics retailer, can be reached directly at **chuck@milehighcomics.com**. To receive his weekly e-mail newsletter, visit **milehighcomics.com** and sign the guest book.*

What customers are buying ...

Top Golden and Silver Age sold
by Mile High, from March 7-13, 2003:

1. *Detective Comics* #67 in NM	$2,040.00
2. *Incredible Hulk* Vol. 1 #1 in GD	$1,536.00
3. *Daredevil* Vol. 1 #1 in VG	$648.00
4. *Amazing Spider-Man* Vol. 1 #10 in VF	$614.40
5. *Incredible Hulk* Vol. 1 #6 in GD	$230.40
6. *Incredible Hulk* Vol. 1 #3 in GD	$192.00
7. *Black Cat Comics* #23 in NM	$182.00
8. *Super Magician Comics* Vol. 1 #3 in FN	$179.20
9. *Tales of Suspense* #46 in FN	$168.00
10. *Black Cat Comics* #15 in FN	$151.20

Top CGC-graded comics sold
by Mile High, from March 7-13, 2003:

1. *Incredible Hulk* Vol. 1 #1 in 4.5	$3,600.00
2. *Incredible Hulk* Vol. 1 #181 in 7.5	$1,176.00
3. *Incredible Hulk* Vol. 1 #4 in 2.0	$176.60
4. *Silver Surfer* Vol. 1 #3 in 8.5	$134.40
5. *Tales of Suspense* #85 in 9.4	$124.80
6. *Amazing Spider-Man* Vol. 1 #252 in 9.6	$115.20
7. *Ultimate Spider-Man* #1/2 in 9.6	$105.00
8. *Sandman* (DC/Vertigo) #2 in 9.6	$76.80
9. *Ultimate Spider-Man* #13 in 9.6	$75.00
10. *Incredible Hulk* Vol. 1 #103 in 8.0	$72.00

Top Modern comics sold
by Mile High, from March 7-13, 2003:

1. *Amazing Spider-Man* Vol. 1 #129 in NM	$280.00
2. *Ultimate Spider-Man* #1 in NM	$105.00
3. *30 Days of Night* #1 in NM	$90.00
4. *Daredevil* Vol. 1 #168 in NM	$75.00
5. *Werewolf by Night* #32 in NM	$71.68
6. *Marvel Collect. Classics: Avengers* #1 in NM	$60.00
7. *Ultimate X-Men* #1 in NM	$60.00
8. *Wolverine: The Origin* #1 in NM	$60.00
9. *Crisis on Infinite Earths Mill. Ed.* (Flash) in NM	$57.60
10. *Crisis ... Earths Mill. Ed.* (Supergirl) in NM	$57.60

Top-selling comics
by Mile High, from March 7-13, 2003:

1. *Batman* #609
2. *Batman* #610
3. *Iron Man* Vol. 3 #1
4. *Batman* #611
5. *Ruse* #1
6. *Alpha Flight* #34
7. *Daredevil* #179
8. *Transformers: Armada* #3
9. *X-treme X-Men* #19
10. *Smallville: The Comic* #1

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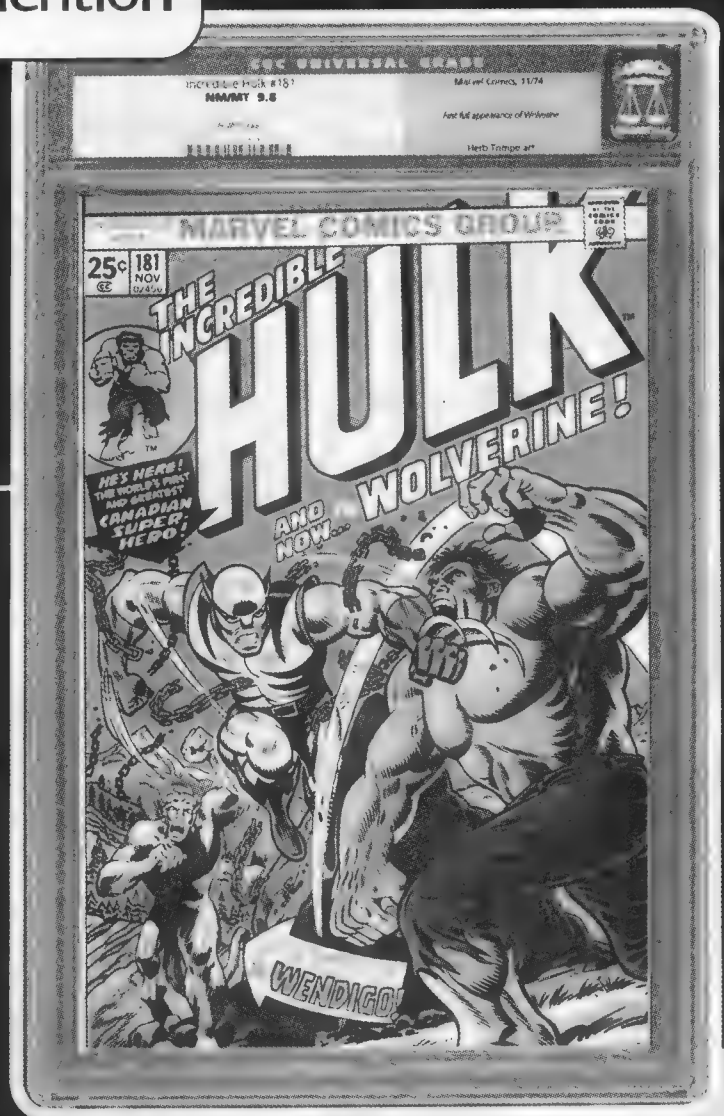

Incredible Hulk # 181
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Incredible Hulk # 181
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RESALE REPORT

March 16-22, 2003

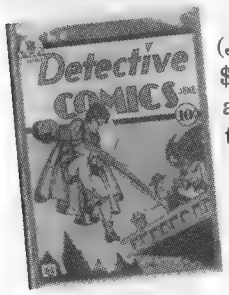
Compiled by **Brent Frankenhoff**
CBG Managing Editor

Amazing Spider-Man #3 closes at $3,300

A copy of *Amazing Spider-Man* #3 (Jul 63) graded 9.0 (VF/NM) sold for $3,300 on March 9 on eBay. There are 14 copies graded better, with the highest graded 9.6 (NM+).

The issue by Stan Lee and Steve Ditko features the first appearance and origin of Doctor Octopus.

Detective Comics #40 sells for $4,952



A copy of *Detective Comics* #40 (Jun 40) graded 7.5 (VF-) sold for $4,952 on March 17 on eBay. There are two copies graded better, with the highest graded 9.4 (NM).

The issue features the first appearance and origin of Clayface. This also marks the first cover appearance of The Joker and the 13th appearance of Batman overall.

Wonder Woman #1 closes just under $10,000

A copy of *Wonder Woman* #1 (Sum 42) graded 7.5 (VF-) sold for $9,999 on March 9 on eBay. There are six graded better, with the highest graded 9.0 (VF/NM).

The issue retells the origin of a pioneering female super-hero at a time when almost all costumed characters in the field were male.

– *Nathan Melby*

ComicLink Comments

By **Josh Nathanson**

AMAZING SPIDER-MAN #5

Marvel • Oct 1963 • Cover 12¢

After encountering The Fantastic Four in his first issue, Spider-Man ran afoul of their arch-enemy, Doctor Doom, in #5. Five copies have been graded 8.5 by CGC, 27 have been awarded a higher grade, and 171 have been certified below 8.5. This issue has proven to be an excellent investment over the years, especially in high grade.

SOLD IN VF+ (CGC 8.5) FOR: $1,500

X-MEN Vol. 1 #94

Marvel • Aug 1975 • Cover 25¢

Following the formation of the "New" X-Men in *Giant-Size X-Men* #1, the team came to the original series, which had been floundering along as a series of reprints for several years. *X-Men* #94 continues to be one of the most uncommon comics of the Top 3 Bronze Age X-books to find in high grade.

SOLD IN NM (CGC 9.4) FOR: $900

FANTASTIC FOUR #2

Marvel • Jan 1962 • Cover 10¢

One of the few Marvel super-hero issues to be priced at 10¢, this featured the first encounter between The Fantastic Four and the alien Skrulls. The Skrulls would go on to threaten the Marvel universe for some time, and The FF would thwart their plans time and again. The sold copy had decent eye appeal and cream to off-white pages.

SOLD IN F/VF (CGC 7.0) FOR: $1,650

SILVER SURFER #4

Marvel • Feb 1969 • Cover 25¢

The cosmic rider of the spaceways faced The God of Thunder in this issue. This particular copy received a qualified grade from CGC, because "Stan Lee" was written on the cover in marker. Although CGC could not verify it with Lee himself, it is likely that he did actually sign the cover. The page quality of this issue was off-white to white.

SOLD IN Qual. NM+ (CGC 9.6) FOR: $1,650

TALES OF SUSPENSE #73

Marvel • Jan 1966 • Cover 12¢

Iron Man faces Marvel's second Black Knight (the first was a hero in medieval times) and causes the villain's death in "My Life for Yours," while Captain America faces a Nazi Sleeper in "Where Walks the Sleeper." Many collectors consider these Marvel anthology issues to be undervalued. CGC has only graded six copies as high as 9.6.

SOLD IN NM+ (CGC 9.6) FOR: $385

SILVER SURFER #8

Marvel • Sep 1969 • Cover 15¢

After seven square-bound 25¢ issues, Marvel downsized *Silver Surfer* and dropped the price by 10¢ with this issue, which featured a battle between The Surfer and The Ghost. Only four copies have been graded 9.6 or better by CGC to date. Demand far outweighs supply in this grade and above. The sold copy had white pages, to boot.

SOLD IN NM+ (CGC 9.6) FOR: $550

Josh Nathanson is CEO of ComicLink (www.comiclink.com), an online marketplace where a wide selection of condition-verified, investment-quality comic books, comic art, and related memorabilia are bought and sold. For more information, or to sell items, e-mail Josh Nathanson at ***buysell@comiclink.com*** *or call (718) 423-6079.*

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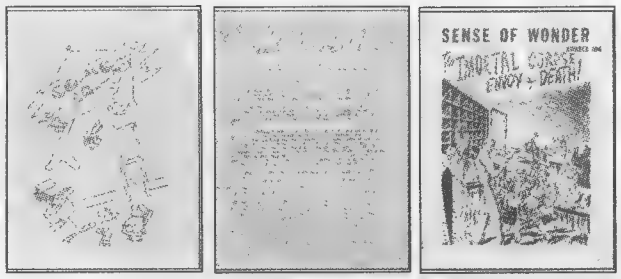

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51 Poor	9.00	1 F	294.00	FC153,177 VG	46.00	72,77,79 VF-NM	50.00
52 VG-F	45.00	1 VG	196.00	FC153 G	23.00	80,91,92,	
Rex Allen		1 VG-F	245.00	FC160 G+	25.00	VG-F	13.00
6,8 F	18.00	4 VG-F	78.00	FC166 VG-F	57.00	75 VG	10.00
4,8,10 VF	42.00	4 G-VG	47.00	2 VG	56.00	78,81 F	15.00
5-9 VG-F	15.00	8 G	24.00	8 VG-	27.00	81,83,84,89,96,	
6,9,10 NN	80.00	8 VG-F	60.00	13 VF	84.00	97,109 VF	35.00
9 F ex SS c	12.00	12 VG	36.00	12,16 G	12.00	82 VFex3crc	15.00
10,11,16VG-F	15.00	41-43,51 VG	22.00	15,18 VG	24.00	82 VF-NM	48.00
13,14 VF	35.00	41,87 F	33.00	15,17 F	36.00	84,89 NM ex	
22 BCM	2.50	38 F-VF	53.00	16,20,17VG-F	30.00	SmSSbc	35.00
14 VF exSS bc	25.00	39 VG-F	33.00	21 G+	12.00	88,94,96,86, F-VF	25.00
14,15 F-VF	25.00	46 Fair-G	10.00	22,23,25,26,27, 30 VG	20.00	87,85 NM	60.00
15 NN ex sm SS bc	38.00	41-43 VG-F	28.00	24 VG-F exCD	20.00	87 VF ex 2 pieces TA c	22.00
15 F	15.00	58 Poor	5.00	26 VG-F	25.00	88 F-	14.00
29,20 VG	10.00	70,72,78 VG	20.00	29 G-VG	15.00	93,94,96,88,	
Rifleman (Dell)		61 G-VG	15.00	31 VG	18.00	91 F	15.00
4 VG-F	25.00	61,62,74 F	30.00	33,34,35G-VG	14.00	94 VF exISAD	15.00
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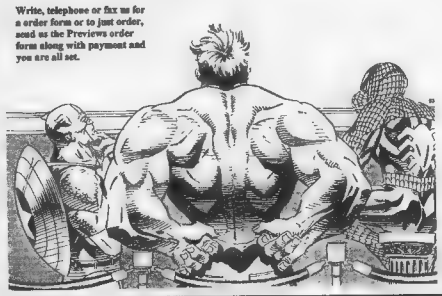

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Convention Calendar

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ARIZONA

Apr 13 AZ, Phoenix. Cactus Comicon, Glendale Civic Center. 5750 W. Glenn Dr., SH: 9am-3pm, F: $100. for 1, $175. for 2, $225. for 3, A: $6., ages 10 & under free. Matt Solberg, PH: 602-697-4007.

CALIFORNIA

Apr 2 CA, City of Industry. Wed. Comic Book & Collectible Show. 19649 San Jose Ave, SH: 3:30pm-9:30pm, T: 250, A: free. Frank Zamarripa, 19649 San Jose Ave., City of Industry, CA 91748. PH: 909-444-7955.

Apr 5 CA, City of Industry. Sat. Comic Book & Collectible Show. 19649 San Jose Ave, SH: 10am-5pm, T: 250, A: free. Frank Zamarripa, 19649 San Jose Ave., City of Industry, CA 91748. PH: 909-444-7955.

Apr 6 CA, Los Angeles. Comic Book & Science Fiction Conv., Shrine Auditorium Expo Ctr. 700 W. 32nd St., SH: 10am-5pm, A: $6. Bruce Schwartz, 2319-A W. Olive Ave., Burbank, CA 91506. PH: 818-954-8432.

Apr 9 CA, City of Industry. Wed. Comic Book & Collectible Show. 19649 San Jose Ave, SH: 3:30pm-9:30pm, T: 250, A: free. Frank Zamarripa, 19649 San Jose Ave., City of Industry, CA 91748. PH: 909-444-7955.

Apr 12 CA, City of Industry. Sat. Comic Book & Collectible Show. 19649 San Jose Ave, SH: 10am-5pm, T: 250, A: free. Frank Zamarripa, 19649 San Jose Ave., City of Industry, CA 91748. PH: 909-444-7955.

Apr 12-13 CA, Sacramento. Comic Books, Sports Cards & More Show, Holiday Inn. I-80 at Madison & Date, SH: 9am-4pm. Ken Wacker or Dave Ladner, PH: 707-318-6168.

Apr 16 CA, City of Industry. Wed. Comic Book & Collectible Show. 19649 San Jose Ave, SH: 3:30pm-9:30pm, T: 250, A: free. Frank Zamarripa, 19649 San Jose Ave., City of Industry, CA 91748. PH: 909-444-7955.

Apr 19 CA, City of Industry. Sat. Comic Book & Collectible Show. 19649 San Jose Ave, SH: 10am-5pm, T: 250, A: free. Frank Zamarripa, 19649 San Jose Ave., City of Industry, CA 91748. PH: 909-444-7955.

Apr 23 CA, City of Industry. Wed. Comic Book & Collectible Show. 19649 San Jose Ave, SH: 3:30pm-9:30pm, T: 250, A: free. Frank Zamarripa, 19649 San Jose Ave., City of Industry, CA 91748. PH: 909-444-7955.

Apr 25-27 CA, San Francisco. WonderCon, Moscone Center. WonderCon, PO Box 128458, San Diego, CA 92112.

Apr 26 CA, City of Industry. Sat. Comic Book & Collectible Show. 19649 San Jose Ave, SH: 10am-5pm, T: 250, A: free. Frank Zamarripa, 19649 San Jose Ave., City of Industry, CA 91748. PH: 909-444-7955.

Apr 30 CA, City of Industry. Wed. Comic Book & Collectible Show. 19649 San Jose Ave, SH: 3:30pm-9:30pm, T: 250, A: free. Frank Zamarripa, 19649 San Jose Ave., City of Industry, CA 91748. PH: 909-444-7955.

May 3 CA, City of Industry. Sat. Comic Book & Collectible Show. 19649 San Jose Ave, SH: 10am-5pm, T: 250, A: free. Frank Zamarripa, 19649 San Jose Ave., City of Industry, CA 91748. PH: 909-444-7955.

May 7 CA, City of Industry. Wed. Comic Book & Collectible Show. 19649 San Jose Ave, SH: 3:30pm-9:30pm, T: 250, A: free. Frank Zamarripa, 19649 San Jose Ave., City of Industry, CA 91748. PH: 909-444-7955.

May 10 CA, City of Industry. Sat. Comic Book & Collectible Show. 19649 San Jose Ave, SH: 10am-5pm, T: 250, A: free. Frank Zamarripa, 19649 San Jose Ave., City of Industry, CA 91748. PH: 909-444-7955.

May 14 CA, City of Industry. Wed. Comic Book & Collectible Show. 19649 San Jose Ave, SH: 3:30pm-9:30pm, T: 250, A: free. Frank Zamarripa, 19649 San Jose Ave., City of Industry, CA 91748. PH: 909-444-7955.

May 17 CA, City of Industry. Sat. Comic Book & Collectible Show. 19649 San Jose Ave, SH: 10am-5pm, T: 250, A: free. Frank Zamarripa, 19649 San Jose Ave., City of Industry, CA 91748. PH: 909-444-7955.

May 21 CA, City of Industry. Wed. Comic Book & Collectible Show. 19649 San Jose Ave, SH: 3:30pm-9:30pm, T: 250, A: free. Frank Zamarripa, 19649 San Jose Ave., City of Industry, CA 91748. PH: 909-444-7955.

May 24 CA, City of Industry. Sat. Comic Book & Collectible Show. 19649 San Jose Ave, SH: 10am-5pm, T: 250, A: free. Frank Zamarripa, 19649 San Jose Ave., City of Industry, CA 91748. PH: 909-444-7955.

May 28 CA, City of Industry. Wed. Comic Book & Collectible Show. 19649 San Jose Ave, SH: 3:30pm-9:30pm, T: 250, A: free. Frank Zamarripa, 19649 San Jose Ave., City of Industry, CA 91748. PH: 909-444-7955.

May 31 CA, City of Industry. Sat. Comic Book & Collectible Show. 19649 San Jose Ave, SH: 10am-5pm, T: 250, A: free. Frank Zamarripa, 19649 San Jose Ave., City of Industry, CA 91748. PH: 909-444-7955.

May 31-Jun 1 CA, Daly City. Sports Card & Collectibles Show, Serramonte Center. Serramonte Blvd, exit off 280, SH: Sat. 10am-9pm, Sun. 11am-6pm, T: 70-8', F: $150. for 1 or 2, $135. for 3 or more, A: free. CA Sports Card Show, PO Box 992296, Redding, CA 96099. PH: 530-241-4063 FAX: 530-241-6324.

Jun 4 CA, City of Industry. Wed. Comic Book & Collectible Show. 19649 San Jose Ave, SH: 3:30pm-9:30pm, T: 250, A: free. Frank Zamarripa, 19649 San Jose Ave., City of Industry, CA 91748. PH: 909-444-7955.

COLORADO

May 4 CO, Denver. MajestiCon Comic Books & Toy Convention, Hilton Tech Ctr. Hotel. SH: 10am-4pm, A: $6., $3. children. Cheryl, PH: 720-220-7300 or Monte, PH: 303-294-0146.

CONNECTICUT

Apr 27 CT, East Hartford. Comic Convention, Elks Hall. 148 Roberts St., SH: 11am-5pm, F: $50., A: .99. The Bookie, Hal Kinney, 155 Burnside Ave., East Hartford, CT 06108. PH: 860-289-1208 (afternoons).

May 2-4 CT, Meriden. Collectorfest, Westfield Shoppingtown. I-691 exit 6, T: 60, SH: mall hours, A: free. Linda Thimell, 169 Elm St., Enfield, CT 06082. PH: 860-749-8702.

May 9-11 CT, Danbury. Triple Play Comic Book, Sports Memorabilia, Beanie Babies & Collectible Toy Show, Fair Mall. Rts. 84 & 7, SH: mall hrs., T: 75-8', F: $125.-$175. for 1, $340. for 2, $480. for 3, A: free. F&B Sport Cards, Inc., Ferdinand Parascandolo, 482 Retford Ave., Staten Island, NY 10312. PH: 718-967-9172 or 732-786-8810.

May 25 CT, East Hartford. Comic Convention, Elks Hall. 148 Roberts St., SH: 11am-5pm, F: $50., A: .99. The Bookie, Hal Kinney, 155 Burnside Ave., East Hartford, CT 06108. PH: 860-289-1208 (afternoons).

DELAWARE

May 4 DE, Newark. Comic Book, Sports Card & Collectible Show, Aetna Fire Hall. Rt. 273, SH: 10:30am-3:30pm, A: $2., ages 12 & under free. A to Z Promos., Bob Harper, 822 Trophy Way, Bear, DE 19701. PH: 302-438-0967 or 832-3066.

FLORIDA

Apr 6 FL, Orlando. Collectible Show, Radisson Barcello Hotel. 8444 International Dr., SH: 10am-5pm, A: $3. Charles Cerrito, PH: 954-419-9496 or 224-1162.

GEORGIA

Apr 11-13 GA, Atlanta. Comicon, Gwinnett Civic Center. PH: 770-623-3496.

May 4 GA, Atlanta. Comic Convention, Marriott Hotel. 2000 Century Blvd., SH: 11am-5pm, T: 65-6', F: $200., A: $4. Wes Tillander, PO Box 366, Morrow, GA 30260. PH: 404-361-7682.

ILLINOIS

Apr 4-6 IL, Lincolnwood. 3rd Annual Windy City Pulp & Paperback Conv., Radisson Hotel. 4500 W. Touhy Ave., T: 100, A: $10. per day or $20. for 3 days, ages 13 & under free. Windy City Pulp Show, Cat, PO Box 45495, Madison, WI 53744. PH: 608-241-3004.

Apr 6 IL, Bridgeview. Comic Books, NASCAR & More Show, Oremus Center. 1 blk. W. of Harlem Ave. at 79th St., SH: 9am-2pm, T: 65-8', F: $35. for 1, $60. for 2, A: $2. John Leary, 9522 W. Shore Dr., Oak Lawn, IL 60453. PH: 708-423-1758.

Apr 12 IL, Orland Park. Comic Books, Cars, Toys & More Show, Civic Center. 147th & LaGrange Rd. (Rt. 45), SH: 9am-2pm, T: 80. John Leary, 9522 W. Shore Dr., Oak Lawn, IL 60453. PH: 708-423-1758.

Apr 13 IL, Gurnee. Comic Book Convention, Holiday Inn. 6161 W. Grand Ave., SH: 10am-3pm, A: $2. Jim, PH: 847-336-9963.

Apr 27 IL, Orland Park. Comic Books, Cars, Toys & More Show, Civic Center. 147th & LaGrange Rd. (Rt. 45), SH: 9am-2pm, T: 80. John Leary, 9522 W. Shore Dr., Oak Lawn, IL 60453. PH: 708-423-1758.

May 10 IL, Orland Park. Comic Books, Cars, Toys & More Show, Civic Center. 147th & LaGrange Rd. (Rt. 45), SH: 9am-2pm, T: 80. John Leary, 9522 W. Shore Dr., Oak Lawn, IL 60453. PH: 708-423-1758.

May 18 IL, Springfield. Comic Book Convention, Signature Inn. 3090 Stevenson Dr., SH: 10am-4pm, A: free. Alan, PH: 309-657-1599.

May 24 IL, Chicago. Comic Book, Sports Card & Hobby Show, Community Ctr. Cumberland Ave. & Foster, SH: 9am-3pm, T: 50, F: $40.-$50., A: $2. John Novicki, 8419 W. Gregory, Chicago, IL 60656. PH: 773-693-0206.

May 25 IL, Orland Park. Comic Books, Cars, Toys & More Show, Civic Center. 147th & LaGrange Rd. (Rt. 45), SH: 9am-2pm, T: 80. John Leary, 9522 W. Shore Dr., Oak Lawn, IL 60453. PH: 708-423-1758.

May 31-Jun 1 IL, Rosemont. GLAMOURCON 31, Holiday Inn O'Hare. 5440 N. River Rd., SH: Sat. 11am-6pm, Sun. 12noon-5pm, A: $20. PH: 425-821-1760.

Jun 1 IL, Bridgeview. Comic Books, NASCAR & More Show, Oremus Center. 1 blk. W. of Harlem Ave. at 79th St., SH: 9am-2pm, T: 65-8', F: $35. for 1, $60. for 2, A: $2. John Leary, 9522 W. Shore Dr., Oak Lawn, IL 60453. PH: 708-423-1758.

INDIANA

Apr 12 IN, South Bend. Michiana Comicon, Holy Family Hall. Mayflower at Western, SH: 10am-4pm, T: 45-8', F: $40., A: $1. Jim Rossow, 53100 Poppy Rd., South Bend, IN 46628. PH: 574-232-8129.

Apr 26-27 IN, Elkhart. Comic Books & Collectible Show, Pierre Moran Mall. 154 W. Hively Ave., SH: Sat. 9am-9pm, Sun. 12noon-5pm, T: 45, A: free. Dave Brody, PO Box 724, South Bend, IN 46624. PH: 219-272-9198. or Ken Guipa, PH: 219-389-9962.

May 4 IN, Indianapolis. Comic Book & Collectibles Show, Holiday Inn East. 6990 E. 21st St., SH: 9:30am-3:30pm, T: 70-6', F: $70. for 1, $140. for 3, A: $3. Ash Comics & Shows, Andy Holzman, 1947 Bechtel Rd., Indianapolis, IN 46260. PH: 317-334-0173.

IOWA

Apr 5 IA, Des Moines. Comic Book Convention, Holiday Inn. 5000 Merle Hay Rd. (I-35 & I-80 at Merle Hay), SH: 10am-4pm, A: free. Alan, PH: 309-657-1599.

LOUISIANA

May 3-4 LA, Lake Charles. 13th Annual Contraband Days Comic Books, Cards & Collectibles Show, Civic Ctr. Exhibition Hall. I-10 & Lakeshore Dr., SH: Sat. 12noon-6pm, Sun. 12noon-5pm, T: 45-8', F: $75. for 1, $100. for 2, $125. for 3, A: free. Southern Sports Prod., Larry Lamartina, 500 Bonvue St., Lake Charles, LA 70605. PH: 337-474-3925 or 370-1977.

MARYLAND

Apr 27 MD, Baltimore. Collectors Mart XXXIV Comic Book, Records & More Show, Pikesville Armory. 610 Reisterstown Rd. (I-695 exit 20), SH: 10am-4pm, T: 180, A: $5. Annapolis Mktg. Inc., 6506 Pyle Rd., Bethesda, MD 20817. PH/FAX: 301-320-6974.

May 4 MD, Laurel. Comic Book & Non-Sports Card Show, Best Western. 15101 Switzer Ln. (Exit 33B off I-95), SH: 11am-4pm, A: $2.50, under 7 free. Fred Edeson, PH: 410-569-8357.

MASSACHUSETTS

Apr 13 MA, Boston. Comic Book & Toy Spectacular, Radisson Hotel. Formerly Howard Johnson 57, 200 Stuart St., SH: 10am-4pm, T: 120-8', F: $95., A: $5. Monkey House Entertainment, David Cummings, PH: 978-388-6576.

May 4 MA, South Attleboro. Comic Book, Toys, Non-Sports Card & Collectable Show, Knights of Columbus. 304 Highland Ave., Rt. 123, SH: 10am-3pm, T: 59, A: $3., under 16 free. Harry Martin, 936 South St., Wrentham, MA 02093. PH: 508-384-8491.

MICHIGAN

Apr 2 MI, Roseville. Weekly Collectible Comic Book Show, Masonic Hall. Gratiot just N. of 11 Mile (696), SH: 9am-3pm, A: free. J&J Classic Prod., Joseph Pellegrino, PO Box 472, Fraser, MI 48026. PH: 586-775-3289 or 790-6290.

Apr 9 MI, Roseville. Weekly Collectible Comic Book Show, Masonic Hall. Gratiot just N. of 11 Mile (696), SH: 9am-3pm, A: free. J&J Classic Prod., Joseph Pellegrino, PO Box 472, Fraser, MI 48026. PH: 586-775-3289 or 790-6290.

Apr 11-13 MI, Livonia. Sports Card, Comic Book, Coin, Collectible Show with Alan Trammell, Mall. 7 Mile & Middlebelt, SH: Fri. & Sat. 10am-9pm, Sun. 11am-5pm, T: 80, F: $80. for 1, $150. for 2, A: free. Bruce Mugerian Show Promos., PH: 248-788-1178.

Apr 16 MI, Roseville. Weekly Collectible Comic Book Show, Masonic Hall. Gratiot just N. of 11 Mile (696), SH: 9am-3pm, A: free. J&J Classic Prod., Joseph Pellegrino, PO Box 472, Fraser, MI 48026. PH: 586-775-3289 or 790-6290.

Apr 23 MI, Roseville. Weekly Collectible Comic Book Show, Masonic Hall. Gratiot just N. of 11 Mile (696), SH: 9am-3pm, A: free. J&J Classic Prod., Joseph Pellegrino, PO Box 472, Fraser, MI 48026. PH: 586-775-3289 or 790-6290.

Apr 27 MI, Livonia. X-Trava-Con, Knights of Columbus Hall. 19801 Farmington Rd. (bet. 7 Mile & 8 Mile Rds.), SH: 10am-4pm, T: 45-8', F: $45. in advance, $50. day of show, A: $3., ages 6 & under free. Motor City Conventions, Michael Goldman or Gary Bishop, 19785 W. 12 Mile Rd. PMB 231, Southfield, MI 48076. PH: 248-426-8059.

Apr 30 MI, Roseville. Weekly Collectible Comic Book Show, Masonic Hall. Gratiot just N. of 11 Mile (696), SH: 9am-3pm, A: free. J&J Classic Prod., Joseph Pellegrino, PO Box 472, Fraser, MI 48026. PH: 586-775-3289 or 790-6290.

May 7 MI, Roseville. Weekly Collectible Comic Book Show, Masonic Hall. Gratiot just N. of 11 Mile (696), SH: 9am-3pm, A: free. J&J Classic Prod., Joseph Pellegrino, PO Box 472, Fraser, MI 48026. PH: 586-775-3289 or 790-6290.

May 14 MI, Roseville. Weekly Collectible Comic Book Show, Masonic Hall. Gratiot just N. of 11 Mile (696), SH: 9am-3pm, A: free. J&J Classic Prod., Joseph Pellegrino, PO Box 472, Fraser, MI 48026. PH: 586-775-3289 or 790-6290.

May 16-18 MI, Novi. Comic Con, Expo Center. SH: Fri. 1pm-8pm, Sat. 10am-7pm, Sun. 10am-5pm, A: $16. daily, $36. 3-day pass, $10. daily, $20. 3-day pass for ages 6-10, ages 5 & under free. Motor City Conventions, Michael Goldman or Gary Bishop, 19785 W. 12 Mile Rd. PMB 231, Southfield, MI 48076. PH: 248-426-8059.

May 21 MI, Roseville. Weekly Collectible Comic Book Show, Masonic Hall. Gratiot just N. of 11 Mile (696), SH: 9am-3pm, A: free. J&J Classic Prod., Joseph Pellegrino, PO Box 472, Fraser, MI 48026. PH: 586-775-3289 or 790-6290.

May 28 MI, Roseville. Weekly Collectible Comic Book Show, Masonic Hall. Gratiot just N. of 11 Mile (696), SH: 9am-3pm, A: free. J&J Classic Prod., Joseph Pellegrino, PO Box 472, Fraser, MI 48026. PH: 586-775-3289 or 790-6290.

Jun 4 MI, Roseville. Weekly Collectible Comic Book Show, Masonic Hall. Gratiot just N. of 11 Mile (696), SH: 9am-3pm, A: free. J&J Classic Prod., Joseph Pellegrino, PO Box 472, Fraser, MI 48026. PH: 586-775-3289 or 790-6290.

MISSOURI

Apr 26 MO, Chesterfield. Comic Book Convention, Hampton Inn & Stes. 5 McBride & Son Ctr. Dr., SH: 10am-4pm, A: free. Alan, PH: 309-657-1599.

Apr 27 MO, Shrewsbury. Comic Book Show, Memorial Post Hall Unit

(continues on Page 50)

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#25 vg- 3.5 ..... $38.00
#28 fn 6.0 ..... $69.00
#34 vg- 3.5 ..... $35.00
Spider-Man (Platinum)
#1 cgc vf+ 8.5 ..... $130.00
Spider-Man and Black Cat
#1 cgc nm/mt 9.8 ..... $50.00
Spider-Man Power Pack
#1 cgc nm 9.4 ... $29.00
Spidey Super-Stories
#4 nm 9.4 ..... $35.00
#5 nm- 9.2 ..... $35.00
#7 nm 9.4 ..... $35.00
#13 nm 9.4 ..... $25.00
Spirit Section
#1040 fn/vf 7.0 $129.00
Spirit
#2 gd+ 2.5 ..... $58.00
#3 vg/fn 5.0 ..... $85.00
Spook, Tales of Suspense
#27 vg- 3.5 ..... $59.00
Spy Smasher (Mini)
#11 vg- 3.5 ..... $50.00
Star Spangled Comics
#24 vg 4.0 ..... $195.00
#25 cgc vg/fn 5.0 ..... $325.00
#27 gd- 1.8 ..... $120.00
#52 fn- 5.5 ..... $175.00
#68 fa 1.0 ..... $50.00
#107 vg/fn 5.0 ..... $99.00
#122 gd 2.0 ..... $55.00
Star Spangled War Story
#141 vfn+ 8.5 ..... $65.00
#142 vfn 8.0 ..... $65.00
#153 vfn+ 8.5 ..... $30.00
Star Trek (Gold Key)
#9 vg 4.0 ..... $25.00
#15 vf- 7.5 ..... $50.00
Star Wars Droids
#1 cgc vf/n+ 8.5 ..... $40.00
Star Wars Ewoks
#1 vf/nm 9.0 ..... $20.00
Star Wars
#1 vf 8.0 ..... $36.00
#1 vf/nm 9.0 ..... $45.00
#1 vfn- 7.5 ..... $29.00
#1 nm 9.4 ..... $49.00
#2 vf+ 8.5 ..... $22.00
#3 vf- 7.5 ..... $15.00
#3 vf/nm 9.0 ..... $24.00
#4 vf+ 8.5 ..... $22.00
#107 fn 6.0 ..... $25.00
#107 vfn- 7.5 ..... $40.00
#107 fn 6.0 ..... $29.00
#107 cgc vf+ 8.5 ..... $150.00
Star Spangled Comics
#41 gd+ 2.5 ..... $79.00
Startling Comics
#40 fn- 5.5 ..... $125.00
Startling Terror Tales
#6 vg 4.0 ..... $59.00
#8 gd- 1.8 ..... $55.00
#9 vg 4.0 ..... $49.00
Strange Adventures
#3 vg- 3.5 ..... $170.00
#4 fa/gd 1.5 ..... $75.00
#5 gd 2.0 ..... $100.00
#10 gd/vg 3.0 ..... $128.00
#16 fa/gd 1.5 ..... $50.00
#18 cgc vf- 7.5 ..... $359.00
#19 cgc 6.0 fn $179.00
#19 gd/vg 3.0 ..... $80.00
#20 cgc fn+ 6.5 ..... $249.00
#21 vg- 3.5 ..... $67.00
#22 gd/vg 3.0 ..... $77.00
#22 cgc fn+ 6.5 ..... $189.00
#25 cgc fn/vf 7.0 ..... $239.00
#29 vg 4.0 ..... $97.00
#32 fa/gd 1.5 ..... $36.00
#33 gd/vg 3.0 ..... $72.00
#34 vg 4.0 ..... $90.00
#35 vg/fn 5.0 ..... $110.00
#36 cgc fn+ 6.5 ..... $179.00
#37 vg 4.0 ..... $90.00
#39 vg 4.0 ..... $100.00
#40 gd- 1.8 ..... $40.00
#45 gd+ 2.5 ..... $57.00
#46 gd+ 2.5 ..... $57.00
#47 vg- 3.5 ..... $74.00
#48 vg 4.0 ..... $82.00
#49 vg+ 4.5 ..... $91.00
#51 pr 2.5 ..... $19.00
#56 vg 4.0 ..... $48.00
#57 vg 4.0 ..... $48.00
#59 vg/fn 5.0 ..... $58.00
#61 vg+ 4.5 ..... $53.00
#64 vg- 3.5 ..... $43.00
#65 gd/vg 3.0 ..... $28.00
#67 vg- 3.5 ..... $43.00
#69 fn- 5.5 ..... $65.00
#71 gd/vg 3.0 ..... $27.00
#72 vg/fn 5.0 ..... $43.00
#75 vg 4.0 ..... $35.00
#76 vg 4.0 ..... $35.00
#78 gd/vg 3.0 ..... $27.00
#82 vg 4.0 ..... $35.00
#84 gd/vg 3.0 ..... $27.00
#90 gd/vg 3.0 ..... $27.00
#92 vg 4.0 ..... $35.00
#99 fn- 5.5 ..... $48.00
#100 vg+ 4.5 ..... $43.00
#108 vg- 3.5 ..... $70.00
#117 fn 6.0 ..... $129.00
#120 gd/vg 3.0 ..... $47.00
#125 vg 4.0 ..... $19.00
#126 vg- 3.5 ..... $32.00
#127 vg+ 4.5 ..... $21.00
#132 vg- 3.5 ..... $20.00
#133 vg 4.0 ..... $19.00
#144 vg/fn 5.0 ..... $33.00
#149 fn- 5.5 ..... $20.00
#151 fn/vfn 7.0 ..... $36.00
#156 fn 6.0 ..... $30.00
#159 fn 6.0 ..... $22.00
#160 fn- 5.5 ..... $25.00
#160 fn/vf 7.0 ..... $45.00
#180 gd- 1.8 ..... $22.00
#184 vg 4.0 ..... $30.00
#205 vf- 7.5 ..... $85.00
#205 vfn 8.0 ..... $150.00
#205 gd/vg 3.0 ..... $23.00
#205 vg+ 4.5 ..... $30.00
#206 fn/vfn 7.0 ..... $75.00
#208 fn/vfn 7.0 ..... $39.00
#209 fn/vfn 7.0 ..... $39.00
#210 nm- 9.2 ..... $75.00
#211 vfn- 7.5 ..... $45.00
#212 vf+ 8.5 ..... $55.00
#212 nm- 9.2 ..... $55.00
#213 vfn 8.0 ..... $55.00
#214 vfn- 7.5 ..... $55.00
#216 fn+ 6.5 ..... $25.00
Strange Mysteries
#9 gd- 1.8 ..... $40.00
Strange Tales
#18 gd+ 2.5 ..... $39.00
#33 gd- 1.8 ..... $38.00
#33 gd 2.0 ..... $35.00
#35 gd/vg 3.0 ... $54.00
#36 vg- 3.5 ..... $74.00
#39 vg 4.0 ..... $74.00
#78 vg 4.0 ..... $50.00
#78 gd/vg 3.0 ... $35.00
#78 gd 2.0 ..... $25.00
#83 gd+ 2.5 ..... $28.00
#84 gd/vg 3.0 ... $35.00
#84 gd/vg 3.0 ... $50.00
#87 gd/vg 3.0 ... $35.00
#91 gd 2.0 ..... $20.00
#92 vg- 3.5 ..... $34.00
#93 gd 2.0 ..... $20.00
#96 gd 2.0 ..... $20.00
#97 vgd+ 4.5 ... $85.00
#98 fa/gd 1.5 ... $15.00

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EVENTS (from Page 48)

111. 7300 Lansdowne, SH: 10:30am-3pm, T: 40, F: $30., A: $2. Tony Gladish, 4253 Fatima Dr. #3, Saint Louis, MO 63123. PH: 314-544-2812.

Jun 8 MO, Shrewsbury. Comic Book Show, Memorial Post Hall Unit 111. 7300 Lansdowne, SH: 10:30am-3pm, T: 40, F: $30., A: $2. Tony Gladish, 4253 Fatima Dr. #3, Saint Louis, MO 63123. PH: 314-544-2812.

NEW HAMPSHIRE

May 18 NH, Portsmouth. Seacoast Sports Card & Comic Book Show, Yokens Convention Center. Rt. 1, SH: 9am-3pm, T: 110, F: $60., A: $3., kids free. Chris Morse, 919 Lafayette Rd., Seabrook, NH 03874. PH: 603-474-2283 or 898-4151.

NEW JERSEY

Apr 4-6 NJ, Freehold. Triple Play Sports Card, Comic Book, Memorabilia & Collectible Toy Show, Raceway Mall. 3710 Rt. 9, SH: mall hrs., T: 100-8', F: $160.-$190. for 1, $300.-$360. for 2, $420.-$500. for 3, A: free. F&B Sport Cards Inc., Ferdinand Parascandolo, 482 Retford Ave., Staten Island, NY 10312. PH: 718-967-9172 or 732-786-8810.

Apr 6 NJ, Wayne. Comic Book & Collectibles Show, Co. #1 Firemen's Conv. Ctr. 1 Parish Dr. off Rt. 23 N., Lincoln Park Exit, SH: 8:30am-3pm, T: 80, A: $1, under 12 free. Phil De Mario, PO Box 4094, Wayne, NJ 07474. PH: 973-726-9897.

Apr 13 NJ, Clifton. Comic Book Expo, Community Recreation Ctr. 1232 Main Ave., SH: 10am-4pm, T: 30-6', F: $45., A: free. J. Paul, 10 Cross St., Montclair, NJ 07042. PH: 973-783-0608.

Apr 13 NJ, Bordentown. Comic Book & Collectibles Show, Armory. Rt. 206 off Exit 7 of NJ Tpke., SH: 9:30am-3:30pm, A: $2. EMCEE Conventions, PO Box 151, Hightstown, NJ 08520. PH: 609-448-7585.

Apr 27 NJ, Wayne. Comic Book Expo, Holiday Inn. Rt. 46 Service Rd., SH: 10am-4pm, T: 30-8', F: $60., A: $2. J. Paul, 10 Cross St., Montclair, NJ 07042. PH: 973-783-0608.

May 2-4 NJ, Rockaway. Triple Play Comic Book, Sports Card, Memorabilia & Collectible Toy Show, Townsquare Mall. Rt. 80 & Mount Hope Ave., SH: mall hours, T: 65-8', F: $125.-$175. for 1, $340. for 2, $490. for 3, A: free. F&B Sport Cards, Inc., Ferdinand Parascandolo, 482 Retford Ave., Staten Island, NY 10312. PH: 718-967-9172 or 732-786-8810.

May 4 NJ, Wayne. Comic Book & Collectibles Show, Co. #1 Firemen's Conv. Ctr. 1 Parish Dr. off Rt. 23 N., Lincoln Park Exit, SH: 8:30am-3pm, T: 80, A: $1, under 12 free. Phil De Mario, PO Box 4094, Wayne, NJ 07474. PH: 973-726-9897.

May 10 NJ, Toms River. ATOMICON IV, VFW Post 6063. 209 Court House Ln., SH: 11am-4pm, T: 15, F: $50., A: $2., under 12 free. Surf Pirates Prod., PO Box 1016, Island Heights, NJ 08732. PH: 732-854-1880.

May 11 NJ, Clifton. Comic Book Expo, Community Recreation Ctr. 1232 Main Ave., SH: 10am-4pm, T: 30-6', F: $45., A: free. J. Paul, 10 Cross St., Montclair, NJ 07042. PH: 973-783-0608.

May 16-18 NJ, Brunswick. Triple Play Comic Book, Sports Card, Memorabilia, & Collectible Toy Show, Brunswick Square Mall. 755 Hwy. 18, SH: mall hrs., T: 100-8', F: $185.-$520., A: free. F&B Promos., Ferdinand Parascandolo, 482 Retford Ave., Staten Island, NY 10312. PH: 718-967-9172 or 732-786-8810.

Jun 1 NJ, Wayne. Comic Book & Collectibles Show, Co. #1 Firemen's Conv. Ctr. 1 Parish Dr. off Rt. 23 N., Lincoln Park Exit, SH: 8:30am-3pm, T: 80, A: $1, under 12 free. Phil De Mario, PO Box 4094, Wayne, NJ 07474. PH: 973-726-9897.

NEW YORK

Apr 5 NY, New York City. Collectors Fest Sports Cards, CD's, Records, Tapes, Videos, Mem., Comic Books & More Show, Holy Cross School. 332 W. 43rd St., SH: 10am-5pm, F: $40. for 1, $70. for 2, A: $3. Gary Lyons, PH: 718-972-3872.

Apr 5-6 NY, Sayville. Comic Book & Collectible Show, Sunrise Mall. A: free. George Schultheis, 3589 Roanoke St., Seaford, NY 11783. PH: 516-804-0047.

Apr 6 NY, Brooklyn. Comic Book & Collectible Show, Golden Gate Inn. Knapp St. & Shore Pkwy., SH: 9am-3pm, A: free. Mark, PH: 718-266-1625.

Apr 6 NY, Buffalo. POWERCON ComicCon, Marriott Inn. 1340 Millersport Hwy., Amherst., SH: 10am-5pm, T: 100, F: $75., A: $5., $2. kids. Ted Hanes, PO Box 745, East Aurora, NY 14052. PH: 716-913-4586.

Apr 6 NY, New York City. Big Apple Comic Book, Art & Toy Convention, New Yorker Hotel. On 34th-35th & 8th Ave., SH: 10am-7pm, A: $6. PH: 718-326-2713.

Apr 13 NY, Syracuse. Collectorsfest, State Fairgrounds-Horticultural Bldg. State Fair Blvd., Rt. 690 exit 7, SH: 10am-4pm, T: 250-8', A: $3., under 10 free. CNY Promos., 35 Hubbard St. Ste 1, Cortland, NY 13045. PH: 607-753-8580 (eves.).

Apr 27 NY, Brooklyn. Comic Book & Collectible Show, Golden Gate Inn. Knapp St. & Shore Pkwy., SH: 9am-3pm, A: free. Mark, PH: 718-266-1625.

May 3-4 NY, Sayville. Comic Book & Collectible Show, Sunrise Mall. A: free. George Schultheis, 3589 Roanoke St., Seaford, NY 11783 PH: 516-804-0047.

May 3 NY, Cortland. Comic Fair, Cortland Cty. Gym. 60 Central Ave., SH: 10am-4pm, A: $2., $1. ages 16 & under. Jim Coon, 174 Madison St., Cortland, NY 13045. PH: 607-756-1734.

May 4 NY, Brooklyn. Comic Book & Collectible Show, Golden Gate Inn. Knapp St. & Shore Pkwy., SH: 9am-3pm, A: free. Mark, PH: 718-266-1625.

May 10 NY, Herkimer. Mighty Mini-Con, Cty. Community College. SH: 10am-5pm, A: $7., $3. child, under 7 free. PH: 315-895-8204.

May 18 NY, Brooklyn. Comic Book & Collectible Show, Golden Gate Inn. Knapp St. & Shore Pkwy., SH: 9am-3pm, A: free. Mark, PH: 718-266-1625.

Jun 1 NY, Brooklyn. Comic Book & Collectible Show, Golden Gate Inn. Knapp St. & Shore Pkwy., SH: 9am-3pm, A: free. Mark, PH: 718-266-1625.

NORTH CAROLINA

Apr 6 NC, Raleigh. Comix Con, Clarion Hotel. 4501 Creedmoor Rd., SH: 10am-4pm, T: 23-6', F: $70., A: free. Lyn Anderson, PO Box 99201, Raleigh, NC 27624. PH: 919-844-1758.

May 10 NC, Cornelius. Comic Book & Sports Card Show, Best Western-Lake Norman. 19608 Liverpool Pkwy., I-77 exit 28, SH: 10am-4pm, T: 25, F: $40., A: $1. Jeff Chambers, PH 704-660-8078 or Rick Fortenberry, PH: 704-424-3453.

OHIO

Apr 5 OH, Columbus. Exhibit of Small Press, Rhodes Ctr.-OH Expo Ctr. SH: 10am-6pm, A: $4. Back Porch Comics, PO Box 20550, Columbus, OH 43220.

Apr 13 OH, Mansfield. Comic Books, Toys & Collectibles Show, Richland Co. Fairgrounds. Trimble Rd. Exit off US Rt. 30, SH: 10am-4pm, T: 140-160. Kevin Spore, PO Box 3603, Mansfield, OH 44907. PH: 419-756-3904 after 4pm or Tim Babcock, PH: 419-884-3253.

May 4 OH, Canton. Comic Book Convention, 4 Points Sheraton Hotel. I-77 exit 109 (Everhard Rd.), SH: 10am-4pm, T: 28-8', F: $55., A: $2., 6 & under free. Jeff Harper, 5220 Loma Linda NE, Canton, OH 44714. PH: 330-499-6056.

OKLAHOMA

Apr 5-6 OK, Oklahoma City. Bing Hampton Comic Book & Sports Card Show, State Fairgrounds-Kitchens of America Bldg. SH: Sat. 10am-6pm, Sun. 12noon-5pm, T: 88-8', F: $100. for 1, $180. for 2. $250. for 3, $320. for 4, A: $3., $2. with coupon. April Sherry, 5601 NW 72nd St. #124, Oklahoma City, OK 73132. PH: 405-722-8001 or 682-5711.

OREGON

Apr 27 OR, Eugene. Comic Book & Collectible Show, Lane Cty. Fairgrounds. SH: 10am-5pm, F: $20.-$45., A: $4., under 8 free. Anthony Eberle, PO Box 1015, Cottage Grove, OR 97424. PH: 541-767-3044.

PENNSYLVANIA

Apr 5 PA, Allentown. Lehigh Valley Comic Con, Schnecksville Fire Co. 4550 Old Packerhouse Rd., SH: 10am-4pm, T: 60-8', F: $60. for 1st, $50. for 2nd, $40. for 3rd, A: $3., 12 & under free. Lance Hawk, 1290 Vermont Ave., Allentown, PA 18103. PH: 610-797-3357.

Apr 13 PA, Philadelphia. Comic-Con, Stadium Holiday Inn. 10th St. & Packer Ave. (I-95 exit 19 or I-76 exit 350), SH: 10am-4pm, T: 50-6', F: $70. for 1, $135. for 2, A: $3. Derek Woywood, PO Box 313, Clementon, NJ 08021. PH: 856-782-0817.

Apr 25-27 PA, Monroeville-Pittsburgh. Comicon's Comic Book & Horror Show, Expomart, 105 Mall Blvd. (PA Tpke. exit 6), SH: Sat. 10am-5pm, Sun. 10am-6pm, F: $200., A: $12. Michael & Renee George, 1002 Graham Ave., Windber, PA 15963. PH: 814-467-4116 or 467-4416.

May 2-3 PA. Hershey. Comicon Comic Book & Toy Convention, Cocoaplex Cinema. 1150 Cocoa Ave., SH: Fri. 12noon-9pm, Sat. 10am-9pm, A: $5.25 before 6pm, $7.25 after 6pm, $4.75 srs. & under 12. Hershey Comicon, PO Box 855, Hanover, PA 17331. PH: 717-632-2878.

May 30-Jun 1 PA, Philadelphia. Wizard World, Convention Ctr. Brenda Cook, PH: 845-268-8068.

TENNESSEE

Apr 12 TN, Martin. Comic Book, Sports Cards & Coins Show, Vincent Implements-John Deere Bldg. Hwy. 45 E., T: 20, F: $25. Charlie Glover, 509 Olney St., Martin, TN 38237. PH: 731-587-4094.

Apr 27 TN, Knoxville. Comic Con, Holiday Inn. Cedar Bluff Rd., SH: 10am-4pm, T: 40-6', A: $2. SSR77 Promo., Steve, PH: 865-454-5532.

May 31-Jun 1 TN, Knoxville. Antique & Collectible Comic Book, Toy, Doll & Train Show, Merchants I-75 Expo Ctr. SH: Sat. 9am-5:30pm, Sun. 10am-4pm, T: 400, A: $5. Adventure Con, 1623 Montvale Rd., Maryville, TN 37803. PH: 865-984-4476.

TEXAS

Apr 5 TX, San Antonio-Live Oak. Sports Card, Comic Book & Toy Show, Civic Center. Pat Booker Rd., I-35 & Hwy. 1604, SH: 9am-5pm, T: 100-8', F: $40., A: $2., under 13 free. Eckman's Books & Collectibles, Dale E. Eckman, 8050 Pioneer Oak, Converse, TX 78109. PH: 210-945-0003.

Apr 5-6 TX, Dallas. Comic Con, Richardson Civic Ctr. PH: 972-420-8639.

Apr 6 TX, Killeen. Comic Book, Sports Card & Toy Show, Howard Johnson Inn. 803 E. Central TX Expy., SH: 10am-5pm, T: 50-6', F: $40., A: $2. JMV Entertainment, PO Box 151, Temple, TX 76503. PH: 254-760-8682 or 771-4238.

May 2-4 TX, Houston. Lone Star Shows. PH: 936-560-0372.

May 4 TX, Killeen. Comic Book, Sports Card & Toy Show, Howard Johnson Inn. 803 E. Central TX Expy., SH: 10am-5pm, T: 50-6', F: $40., A: $2. JMV Entertainment, PO Box 151, Temple, TX 76503. PH: 254-760-8682 or 771-4238.

May 30-Jun 1 TX, Dallas. A-KON 14, Hyatt-Regency Hotel at DFW Airport. F: $32. weekend membership, $15. ages 5-12, under 5 free. Phoenix Entertainment, 3352 Broadway Blvd. #470, Garland, TX 75043.

Jun 1 TX, Killeen. Comic Book, Sports Card & Toy Show, Howard Johnson Inn. 803 E. Central TX Expy., SH: 10am-5pm, T: 50-6', F: $40., A: $2. JMV Entertainment, PO Box 151, Temple, TX 76503. PH: 254-760-8682 or 771-4238.

VIRGINIA

Apr 4-6 VA, Christiansburg. Sports Cards, Comic Book & Toy Show, New River Mall. SH: Fri. & Sat. 10am-9pm, Sun. 1pm-6pm, T: 40-8', A: free. Space Travelers Comics & Promos., Tom, PO Box 1446, Harrisonburg, VA 22803. PH: 540-432-6771.

Apr 6 VA, Tysons Corner-McLean. CapiCons.com Comic Book, Sports Card & Toy Show, Westpark Hotel. 8401 Westpark Dr., SH: 10am-4pm, T: 80-6', F: $95. for 1st, $90. for 2nd, $85. ea. add'l., A: $3., under 5 free. Jeff Rocen, 906 S. Kenwood Ave., Baltimore, MD 21224. PH: 703-912-1993 or 800-222-2057.

May 4 2003 VA, Richmond. CCCC Spring Show, Holiday Inn Crossroads. 2000 Staples Mill Rd., SH: 10am-4pm, T: 34-6', F: $60., A: $2. Chesterfield Comic Collectors, Guy Rose, 6413 Old Bern Rd., Chesterfield, VA 23832. PH: 804-796-4903 or 274-7388.

May 30-Jun 1 VA, Newport News. Sports Cards, Comic Book & Toy Show, Patrick Henry Mall. Jefferson Ave., SH: Fri. & Sat. 10am-9pm, Sun. 12:30pm-5:30pm, T: 40-8', A: free. Space Travelers Comics & Promos., Tom, PO Box 1446, Harrisonburg, VA 22803. PH: 540-432-6771.

WISCONSIN

Apr 6 WI, West Allis. Comic Book Convention, Burnham Bowl. 6016 W. Burnham Ave., SH: 11am-4pm. Clayton Dietl, PH: 414-328-3675.

Jun 1 WI, West Allis. Comic Book Convention, Burnham Bowl. 6016 W. Burnham Ave., SH: 11am-4pm. Clayton Dietl, PH: 414-328-3675.

FOREIGN

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Comics Shop Directory

The following is a listing of comic shops across the country, arranged by state. Be sure to mention that you saw it in CBG!

Retailers listed in bold sell Comics Buyer's Guide in their stores. For information on how you can sell Comics Buyer's Guide in your store contact your Comics Distributor or our Bulk Sales Department at 715-445-2214.

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Largest selection of graphic novels, Manga, underground, independent, erotica, fringe-culture & collectibles.

Lee's Comics
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Legends of Superheros
1269 West Main St.
Waterbury, CT 06708
203-756-2440 • FAX: 203-757-1909
Web site: www.legendsofsuperheros.com
E-mail: Legends@legendsofsuperheros.com
We put customer service first.

Sarge's Megastore
124 State Street
New London, CT 06320
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E-mail: sarge@sarges-online.com
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GEORGIA

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Liburn, GA 30047
770-923-0123 • FAX: 770-925-8200
E-mail: Odins@aol.com
New comics, back issues, non-sports & gaming cards and much more! Atlanta Metro area.

ILLINOIS

Atlas Comics, Inc.
4735 N. Cumberland
Norridge, IL 60706
708-453-2110 • FAX: 708-453-2540
Web site: www.acomics.com
E-mail: ATLAS@CHICAGONET.NET
150,000 Back Issues in stock, plus Chicago's deepest selection of current comics. 10 minutes from O'Hare Airport Chicago's north side.

Dreamland
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Schaumburg, IL 60194
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E-mail: Comics4you@yahoo.com
Best comic store in Chicagoland. Great selection of trade paperbacks, new comics, hot back issues, games, action figures, trading cards. We now carry video games. Check out our auctions on eBay. Seller ID: dreamlandcomics.com

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Louisville, KY 40205
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Great Escape, The
(Formerly Pac-Rat's Inc.)
Greenwood Square Shopping Center
2945 Scottsville Rd.
Bowling Green, KY 42104
502-782-8092
Widest selection of comics within 50 miles. Open every day.

MARYLAND

Geppi's Comic World
1116 N. Rolling Road
Baltimore, MD 21228
410-788-0900 • FAX: 410-455-9806
New comics, back issues, trade paperbacks, hardcovers, magazines & statues.

MICHIGAN

Amazing Book Store, Inc.
3718 Richfield Rd.
Flint, MI 48506
810-736-3025
Comics new & back issues, comic supplies. Mail orders available.

Comics Archives Inc.
25650 Plymouth Rd.
Redford, MI 48239
313-937-8860 • FAX: 313-937-9663
Back issues, new comics discounted. Tuesday-Sunday. Open at noon.

MINNESOTA

Source Comics & Games
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E-mail: mobettercomics@hotmail.com
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Silver Cactus Comics
480 N. Nellis Blvd., Suite C1A
Las Vegas, NV 89110
702-438-4408 • FAX: 702-438-5208
Web site: www.silvercactuscomics.com
E-mail: bestcactus@aol.com
New & old Comics, non-sports cards, models, games, posters & t-Shirts. MC/VISA/AMEX accepted.

Silver Cactus Comics
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Las Vegas, NV 89130
702-396-8840 • FAX: 702-396-8844
Web site: www.silvercactuscomics.com
E-mail: bestcactus@aol.com
New & old comics, non-sports cards, models, games, posters & t-Shirts. MC/VISA/AMEX accepted.

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Best selection of back issues in the area.

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Scotch Plains, NJ 07076
908-322-9402
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Stormwatch Comics
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West Berlin, NJ 08091
856-768-8186 • FAX: 856-869-0122
E-mail: stormwatchcomics@aol.com
New and old comics, CCGs, collectible statues, plates and pewter, TPs, supplies and much more!

Wild Pig Comics II
14 S. Michigan Ave.
Kenilworth, NJ 07033
908-938-0004
Web site: www.wildpigcomics.com
E-mail: wildpigcomix@nac.net
Unbeatable Internet & in-store subscription services - specialize in high grade Marvel Silver Age - bring in this ad & receive 20% off your purchase.

ZAPP! Comics
574 Valley Road (A&P Shopping Center)
Wayne, NJ 07470
973-628-4500
Web site: zappcomics@aol.com
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New York, NY 10021
212-980-0009
E-mail: GothamCT@aol.com
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(Opposite the Empire State Building)
New York, NY 10001
212-268-7088
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718-351-6299
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Fairborn, OH 45324
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1222 Suite C Rt. 28
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513-575-3665
Web Site: www.parkersrc.com
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Great Escape, The
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Nashville, TN 37203
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TEXAS

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Dallas, TX 75205
214-252-4392 • FAX: 214-520-6968
Auctions@HeritageComics.com
Web site: www.HeritageComics.com
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936-564-8294 • 936-560-3132
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WISCONSIN

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Milwaukee, WI 53207
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700 E. State St., Iola, WI 54990-0001 or call 715-445-2214

Name: _____

Contact person: (This will not appear in the listing) _____

Address: _____

City: _____ **State:** _____ **Zip:** _____

Phone: _____ **Fax:** _____ **Do you carry Comics Buyer's Guide in your store?** ____

Description: _____

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4000 Announcements
4010 Artists, For Hire
4011 Artists, Wanted
4015 Distributors
4020 Events/Cons
4025 Employment - Position Open
4026 Employment - Position Wanted
4030 Fan / Collector Clubs
4040 Writers, For Hire
4041 Writers, Wanted
4050 Small Press, For Sale
4051 Small Press, Wanted

PERSONALS
4005 Personals

COMICS
4100 Archie, For Sale
4101 Archie, Wanted
4110 Black & White, For Sale
4111 Black & White, Wanted
4120 Classic, For Sale
4121 Classic, Wanted
4122 Comic Collections, For Sale
4123 Comic Collections, Wanted
4124 Comics Related, Employment
4125 Comics Shows/Events
4126 Comic Supplies
4128 Dark Horse, For Sale / Wanted
4130 DC, For Sale
4131 DC, Wanted
4140 Dell / Gold Key / Whitman, For Sale
4141 Dell / Gold Key / Whitman, Wanted
4150 Disney, For Sale
4151 Disney, Wanted
4156 Distributors
4160 EC, For Sale
4161 EC, Wanted
4170 Fawcett, For Sale
4171 Fawcett, Wanted
4180 Foreign, For Sale
4181 Foreign, Wanted
4185 Graded Comics, For Sale
4186 Graded Comics, Wanted
4190 Harvey, For Sale
4191 Harvey, Wanted
4200 Humor / Funny Animals, For Sale
4201 Humor / Funny Animals, Wanted
4204 Image, For Sale / Wanted
4207 Malibu, For Sale / Wanted
4210 Marvel / Timely, For Sale
4211 Marvel / Timely, Wanted
4215 Platinum Age, For Sale
4216 Platinum Age, Wanted
4220 Science Fiction / Horror, For Sale
4221 Science Fiction / Horror, Wanted
4240 Underground, For Sale
4241 Underground, Wanted
4250 Independents, For Sale
4251 Independents, Wanted
4255 Valiant / Voyager, For Sale / Wanted
4260 Westerns, For Sale
4261 Westerns, Wanted
4300 Golden Age, For Sale
4301 Golden Age, Wanted
4310 Silver Age, For Sale
4311 Silver Age, Wanted
4320 General Comics, For Sale
4321 General Comics, Wanted

MISCELLANEOUS
4400 Original Art, For Sale
4401 Original Art, Wanted
4405 Sketch Books
4410 Big Little Books, For Sale
4411 Big Little Books, Wanted
4420 Books - General, For Sale
4421 Books - General, Wanted
4422 Collectible Card Games, For Sale
4423 Collectible Card Games, Wanted
4424 Computer Software / Supplies, For Sale
4425 Computer Software / Supplies, Wanted
4430 Paperbacks, For Sale
4431 Paperbacks, Wanted
4440 Pulps, For Sale
4441 Pulps, Wanted
4450 Magazines, For Sale
4451 Magazines, Wanted
4452 Science Fiction, For Sale
4453 Science Fiction, Wanted
4600 Reprints, For Sale
4601 Reprints, Wanted
4605 Phone Cards, For Sale
4606 Phone Cards, Wanted
4610 Portfolios / Posters, For Sale
4511 Portfolios / Posters, Wanted
4630 Trading Cards, For Sale
4631 Trading Cards, Wanted
4650 Oldtime Radio, For Sale
4651 Oldtime Radio, Wanted
4660 Miscellaneous, For Sale
4661 Miscellaneous, Wanted
4700 Novelties / Toys / Games, For Sale
4701 Novelties / Toys / Games, Wanted
4710 Role - Playing Games
4720 Video Games, For Sale
4721 Video Games, Wanted
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4100 ARCHIE, FOR SALE

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4122 COMIC COLLECTIONS FOR SALE

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3300 COMICS Marvel DC Goldkey Image $5,000 O/B/O, 60's thru 90's, from VG thru NM, Avg FN, e-mail for complete info: kmedvetz@email.msn.com

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WANTED: CGC books: Collector seeks copies of Hulk 180, 181, X-men 94 and Giant size #1 CGC 9.4 or better. John 914-806-2388.

4126 DARK HORSE FOR SALE/WANTED

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4130 DC, FOR SALE

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4131 DC, WANTED

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STRANGE ADVENTURES 150-216 or lots in cheaper lower grade reading copies. Contact: LK Tapia, 2466 Bosque Farms, Bosque Farms, NM 87068. E-mail: lodilow@yahoo.com

4141 DELL/GOLD KEY/WHITMAN WANTED

COLLECTOR BUYING Little LuLu and Tubby comics. Both High grade and cheap, low grade reading copies. Call Mark 415-667-5464 or e-mail: leeboy2@aol.com

WANTED: MAD Monster party (Dell) also, Banana Splits and Bugaloos comics all issues. Will pay top dollar. Dana 206-285-5191 leave message Pacific.

WANTED: BANANA Splits comics and Mad Monster Party comic. Top dollar paid! Please call Dana, 206-285-5191 Pacific Time. Leave message. Thanks.

MIGHTY HEROES 2&3, 1967 Daniel 914-444-3414 or e-mail: dmcprop@hotmail.com

4150 DISNEY, FOR SALE

UNCLE SCROOGE Adventures mint 10 15, 17 to 21, 26, $5 each. Postage $2. Eagle Collectibles, 3338 Appel Rd., Bethel Park, PA 15102.

4190 HARVEY, FOR SALE

ARCHIES PALS & Gals Fine plus, no 95, 101, 111, 116. $6 lot postpaid. Timothy Hart, Box 610, North Concord, VT 05858.

4191 HARVEY, WANTED

BLONDIE, DAGWOOD, Mutt & Jeff Harvey Giants will take coverless copies. Little Sad Sack also wanted. Tom LeVasseur, 1601 N Fremont Ave, Minneapolis, MN 55411.

4200 HUMOR/FUNNY ANIMALS FOR SALE

PETER DAVID, writer, Beatty, colorist signed wedding Popeye and Olive! $15 plus $1 S/H. Check, money order. 1509 Princeton, Muskegon, MI 49441. Http://www.emuskegon.com/beatty/popeye.html

DENNIS TUCKER'S 'Tales from Bridbun Theatre' #1. The Thinking Man's Gay comic book, 48PP, $3.95 postpaid. Miguel Ortiz, 2221 Peachtree Rd, #D-213, Atlanta, GA 30309-1148.

4210 MARVEL/TIMELY, FOR SALE

AMAZING SPIDER-MAN Volume I No 20, 12¢, good cond $150 or best offer. Joe Kutyana, 710 Main St, Towanda, PA 18848. 570-265-6238.

X-MEN #106 VF+ $37, #107 VF/NM $42, #108 NM $79, #109 NM $72. Satisfaction guaranteed. Copacetic Comics Co, 1505 Asbury, Pittsburgh, PA 15217. Charge it. Toll-Free 877-333-0239. Free Shipping!

X-MEN #110 NM $52, #111 NM $47, #112 VF/NM $40, #113 VF+ $35. Free shipping! Satisfaction guaranteed. Copacetic Comics Co, 1505 Asbury, Pittsburgh, PA 15217. Charge it. Toll-Free 877-333-0239.

X-MEN #114 F $12, #115 F $12, #116 F/VF $20, #118 F+ $16, #120 VG/F $14. Free shipping! Satisfaction guaranteed. Copacetic Comics Co, 1505 Asbury, Pittsburgh, PA 15217. Charge it. Toll-free 877-333-0239.

CERTIFIED COMICS! Special order! Simply call 989-249-1754 or visit BicComix.com and send your want list. 9.8 grades for 70's-80's comics. Free quotes. Many $39.95.

MARVEL SILVER! Hi-yo, away! Send SASE (two stamps) to: KF-MAR, Box 1016, Is Hts, NJ 08732. Stored in grandma's attic for 30 years! New list!

CAPTAIN AMERICA #200 NM/M $7, Fantastic Four #138 VFNM $6, many others. Prices below 1/2 guide. Bruce Berges, 513 Eucalyptus #8, Inglewood, CA 90301. 310-672-1178.

CONAN #1, Fine $50. Submariner #4 Fine $9. LB Smith, Box 664, Plover, WI 54467.

MANTHING 1-22 F/VF $55. Conan #1 Fine $50. Submariner #4 Fine $9. LB Smith, Box 664, Plover, WI 54467.

75¢ COMICS, Marvel titles from 90's, Superhero, 2099, X-titles, Ren/Stimpy, Spider-Man, Darkhawk, bagged, send LSASE list. Sam Scruggs, 9002 Hare Ave, Jacksonville, FL 32211.

THE NEW Mutants Vol I No 87 1990 Mint Cond 2 for price of I $10.00. Joe Kutyana, 710 S Main St, Towanda, PA 18848.

MARVEL COMICS! 1/2 cover priced!! Namor! Sable! Spider-Man Year One! Dracula! Daredevil Mini! Hercules! Heroes Reborn! Send SASE. Marvel, 5706 Broadway-6, Pearland, TX 77581. 281-997-7506.

DAREDEVIL #1 VG $185 ppd SASE for color scan. Ken Kooistra, 250 Laureen Rd, Schwenksville, PA 19473.

TTA 84 FN/VF $15, 55 VF $50. Tomb of Dracula 2 VF+ $30. Hulk 181 VF- $425. ASM 41 VF/NM $200. 51 VF- $80, more. Brian 407-851-2647.

SPECT SPIDEY 1VF/NM $25, 1NM- $30, Strange Tales 115 FN $95. TOS 40 VF $750. 80 FN $10. 84 VF- $20. 85 FN $10. More. Brian 407-851-2647.

X-MEN 121 FN/VF $25, 135 NM $35, 141 NM- $35, 143 NM $20, 222 NM- $13, Nick Fury 1 VF/NM $80, 2 VF/NM $35. Brian 407-851-2647.

X-MEN 57 VF/NM $65, 58 VF+ $70, 59 VF $40, 74 FN/VF $10, 75 VF $17, 84 VF- $12, 93 VF $20, 99 VF $55. Brian 407-851-2647.

DAREDEVIL 23 GD/VG $3. 25 VG/FN $5. 26 FN+ $10. 27 FN $6. FF #8 VG $115. 10 GD+ $80. 14 GD $20. 15 VG+ $50. Brian 407-851-2647.

X-MEN 14 VF- $135, 19 FN $40, 20 FN+ $50, 23 VG+ $20, 31 FN+ $25, 34 VF $50, 36 VF $50, 38 VG $8. Brian 407-851-2647.

ASM 94 FN $20, 119 FN $14. 120 FN+ $20. Annual 3 VG+ $20. 5 FN $20. Capt Amer 103 FN/VF $15, 107 FN+ $10. Conan #1 VF- $100. 407-851-2647.

ASM 48 FN/VF $50. 49 VF- $55. 51 GD $10. 51 VF- $80. 52 FN $18. 58 VF $50. 59 VF+ $60. 59 FN/VF $35. 60 VG+ $14. Brian 407-851-2647.

HULK 137 $4, 141 FN+ $8, 172 VF- $8, 181 VF- $425, Annual 3 VF- $35, Giant-Size Hulk #1 VF- $8, Iron-Man and Sub-Mariner #1 VG $20. Brian 407-851-2647.

ASM 22 VG $45. 22 FN- $60, 27 VG+ $50, 29 VG/FN $40. 38 VG/FN $40. 41 VG+ $40. 41 VF/NM $40. 41 VF/NM $200. Brian 407-851-2647.

FF 59 VF/NM $50, 61 VF- $20, 64 FN/VF $17, 69 VF- $20, 72 FN/VF $18, 73 NM- $40, 86 VF/NM $25, 88 FN/VF $12. Brian 407-851-2647.

FF 24 VG+ $25, 34 FN- $20, 37 VG $17, 38 VG+ $17, 39 VG+ $12, 42 VG+ $12, 52 VG- $15, 53 FN- $15. Brian 407-851-2647.

SPIDER-MAN CGC'D #6 4.5 1st Lizard $612. #10 4.5 1st Enforcer's $497. #14 6.5 1st Goblin $1,000. J Kukla, 1815 Twinbrook, Sellerburg, In 47172.

4211 MARVEL/TIMELY, WANTED

ALL-SURPRISE 4-5, 7, 11-12; Buck Duck 3-4; Comedy 11-14, 17, 19-24, 27, 31, 34; Comics For Kids 1-2. Jim Mariotti, 911-M Manor Ln., Columbus, OH 43221.

GIRL'S LIFE 1-3; Frankie Fuddle 17; Funny-Tunes 16-18, 22; Homer 3, 5, 7; It'sa Duck's Life 1-3, 7-8. Jim Mariotti, 911-M Manor Ln., Columbus, OH 43221.

JOKER 3, 5-7, 9, 12-16, 18, 22, 30, 39, 41-42; Little Aspirin 3; Lana 8; Lizzie ('53) 2. Jim Mariotti, 911-M Manor Ln., Columbus, OH 43221.

KOMIC KARTOONS 2; Krazy ('42) 3, 5, 9, 15, 20-21; Krazy ('48) 2; Margie 35-37, 42. Jim Mariotti, 911-M Manor Ln., Columbus, OH 43221. 614-459-1384.

MIGHTY MOUSE 1, 4; Monkey Bear 1-2; Silly-Tunes 4; Super Rabbit 11; Wonder Duck 1-3; Ziggy-Pig 1-2. Jim Mariotti, 911-M Manor Ln., Columbus, OH 43221. 614-459-1384.

TERRY-TUNES 1, 3, 5, 7-8, 10, 12, 15, 26-28, 34, 44; Romance Diary 1; Romances Nurse Helen 1. Jim Mariotti, 911-M Manor Ln., Columbus, OH 43221.

DAREDEVIL WANTED good condition 131, 132, 158-161, 163-166, 168-170, 174-178, 180-182, 184, 185, 229-230, 249, 255, 256-257, 262-265, 304 309. Florio, 157 E. Church St., Bergenfield, NJ 07621-1831.

WANTED: MARVEL Masterworks #5-27 1st prints only in NM/M condition. Also Fireside, DC and Marvel hardcovers. Rich Waugh, 4001 W. 242nd St., #A4, Torrance, CA 90505. 310-373-3831 rickcomics@aol.com.

WANTED: ULTIMATE Spider-Man #1-5, Hulk #8, 34, Daredevil #1-5, and Akira 31, 33, 38. Rick Waugh, 4001 W 242nd St., #A4, Torrance, CA 90505, 310-373-3831 rickcomics@aol.com

WANTED MTEAMS: Avengers #51, 54, 56-up; Exiles #17; Thunderbolts #10-14, 23-25, 30-31, 61-75; Weapon X #1, various one-shots. Write: S.A.M., PO Box 36, Kalispell, MT 59903.

WANTED: CGC books: Collector seeks all copies of Hulk 180, 181, X-Men #94, Giant size #1 GCG 9.4 or higher. Call John 914-806-2388.

4221 SCIENCE FICTION/HORROR WANTED

FOR TRADE: 2,200 1980'S Hero comics. Horror wanted. Entire set or will break into lots. Keith, 5883 Kyles Station, Hamilton, OH 45011 513-777-6858.

40% OFF sale. Tales of the Mysterious Traveler, 11F+ $110. Tales of the Unexpected 34F+ $40. 37VF $55. 40F- $123. 43F $26. Joe 607-796-2547. E-mail: jrhillerin@aol.com

4240 UNDERGROUND, FOR SALE

FANTAGON #1, 1970, 50¢, cover VF $12, Rowlf, 1971, 50¢ cover VF $12. $5 postage. SASE for list. Tom Hegeman, 35 Church, Oneonta, NY 13820.

DENNIS TUCKER'S 'Tales from Birdbun Theatre' #1. Praised by Harvard Gay and Lesbian review. 48 pp. $3.95 psotpaid. Miguel Ortiz, 2221 Peachtree #D-213, Atlanta, GA 30309-1148.

4250 INDEPENDENTS, FOR SALE

1/2 COVER Price!! Black Terror! Bruce Lee! Rocketman! Spider-Man! Amazon Women! Chaos! comics. Archie Comics. Send SASE. Indys, 5706 Broadway-6, Pearland, TX 77581. 281-997-7506.

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JOHN WAYNE, Smiley Burnette, Andy Devine, Red Ryder, Roy Rogers, Gene Autry, Buck Jones, Tim Holt, others. Billy Giles, Box 271, Keithville, LA 71047. 318-925-6654.

GENE AUTRY, Roy Rogers & poplar Golden Age Western comics wanted buy collection or singles. Silvestri, 13550 Del Monte Dr, Seal Beach, CA 90740.

RED RYDER 2-9, 11, 13, 14, 18, 14, 28, 32-33, 41-42, 46, 68. I will pay more. George Mitchell, 2176 I Ave, Minburn, IA 50167. 515-677-2618.

4300 GOLDEN AGE, FOR SALE

FLASH 80 1947 CGC unrestored VF/NM 9.0 off-white to white pages $775.00. Greg Krolikowski, 3313 S. 78th St, Milwaukee, WI 53219. 414-546-1398 or e-mail: gkrolikowski@wi.rr.com

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FLASH 84 1947 CGC unrestored NM- 9.2 white pages $1,100, 73 CGC unrestored VF 8.0 off-white to white. Kubert cover. $550. Greg Krolikowski 414-546-1398. E-mail: gkrolikowski@wi.rr.com

WONDER WOMAN 39, VF $230. Price negotiable! Mark Drummond, 1302 North 49th St, Apt 10, Omaha, NE 68132. 402-553-5804 after 7 pm.

ORIGINAL XMAS Comics number one with Captain Marvel, Bulletman, etc. 324 pages, 1941. Holiday Comics number one 196 pages, 1942. Call Greg at 203-869-8761.

SPIRIT #2, Rare, 500 printed slick, Ed Aprill autographed edition, 1942 Dailies, Fine $25. Ed Lane, 11 Winchelsea Ct, Rehoboth Beach, DE 19971, 302-226-5021.

FLASH 17 CGC unrestored FN/VF 7.0 off-white. Shelly Hawkman cover, $900 #70 CGC unrestored VF 8.0 off-white. Kubert Hawkman cover $550. Greg 414-546-1398 or e-mail: gkrolikowski@wi.rr.com

ACTION 101 CGC unrestored Fine minus 5.5 off-white pages. Atomic Bomb cover $350. Beautiful book and tough to find! Greg Krolikowski 414-546-1398. E-mail: gkrolikowski@wi.rr.com

DETECTIVE 64 CGC unrestored VG 4.0 off-white, very small piece of tape inside cover. First Boy Commandos, $600. Guide is $766! Greg Krolikowski 414-546-1398. E-mail: gkrolikowski@wi.rr.com

4301 GOLDEN AGE, WANTED

BRAVE & Bold #1, Green Hornet, Capt. America, Green Lantern, Hangman, Red Ryder, Batman, others. Billy Giles, Box 271, Keithville, LA 71047. 318-925-6654.

FLASH COMICS Jan 1943 #37 coverless or damaged copy wanted for centerfold section. Geoffrey Mahfuz, 611 Hildreth St, Dracut, MA 01826. zufham@aol.com

MASTER COMICS Sept 1944 #54 coverless or damaged copy wanted for pages needed. Geoffrey Mahfuz, 611 Hildreth St, Dracut, MA 01826. E-mail: zufham@aol.com

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FANTASTIC FOUR 106F $6. 114VG/F $4. 114VG $3. 118F $4. 121VF+ $10. 128VF $8. 131VF $7. 131F $3. 136VF $6. Steve 574-272-1310.

FANTASTIC FOUR 47VF $40, 51VG $9, 54VG $9, 66VG $15. ,8VG/F $8, 81F/VF $12, 83F $6, 102NM $25, 105VG/F $4. Steve 574-272-1310.

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AMAZING SPIDER Man 48 VF- $60, 159 VF- $10, 159 F- $5, 299 NM $20, Annual special 5 F- $20, 6 F- $8, 6 VG- $5. All $100. Steve 574-272-1310.

DR. STRANGE 169(1) VF- (origin) $60, 170VG $5, 179F/VF $12, 1VG/F $8. All for $75. Creatures on the loose (Kull) 10F/VF $15. Steve 574-272-1310.

DAREDEVIL 46F/VF $10, 47VF+ $12, 84VF+ $8, 90NM $10, 92VG $2, 98F+ $3. Defenders 2VG $5, 9F+ $5. Steve 574-272-1310.

DAREDEVIL 29VG $5, 30F/VF $12, 31VG $3, 33F+ $6, 39VG/F $5, 41F/VF $10, 41F $6, 43VF+ $15, 44F $6, 45VG $3. Steve 574-272-1310.

DAREDEVIL VG+15 $12, 23F/VF $12, 23VG $5, 24F $8, 24VG/F $6, 25F+ $9, 25VF+ $20, 26F+ $9, 26VG/F $6, 27VF $22. Steve 574-272-1310.

AVENGERS 53VF $13, 55NM $30, 56NM $25, 57F/VF (1st Vision) $28, 58VF (origin version) $25, 59NM $20, 60NM $20. Steve at 574-272-1310.

AVENGERS 42NM $25, 43VF $13, 44F+ $8, 45VF $13, 47NM $30, 48F/VF $13, 49F/VF $10, 50F/VF $10, 51F/VF $10, 52VF $13. Steve 574-272-1310.

AVENGERS #4 $1,500 or best offer. Comic restored to Very Fine condition. 781-935-4477. Michael Piermatteo, 317 Main St Apt D, Woburn, MA 01801.

AVENGERS 17F $15, 32VF+ $18, 33NM $30, 34NM $30, 35VF+ $18, 36F $6, 38VF++ $22, 39NM $30, 40NM $30, 41NM $25. Steve 574-272-1310.

4311 SILVER AGE, WANTED

WANTED, FIRST 40 Spider-Mans! Silver Age! Coupons out, pages missing O.K.! Must have cover! Buy or trade. Dan, 4128 McIntire Xing, Owensboro, KY 42301.

DAREDEVIL #1 (1964) "Trashy", if need be. Old times sake... Bill Davis, PMB #1242, PO Box 9739, Portland, ME 04104-5039.

WANTED: CGC books: Collector seeks all copies of Hulk 180, 181; X-men 94, giant size #1,CGC 9.4 or higher. Call John 914-806-2388.

WANTED: RUDOLPH the Red Nosed Reindeer comics and tabloids. Affordable intact reading copies. Frank Battaglia, 418 South Broad St, Ridgewood, NJ 07450 or e-mail: frankbat@cybernex.net

4320 GENERAL COMICS, FOR SALE

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MARVEL AND DC comics for sale/trade. Silver Age to modern. SASE for list to: Frank Campbell, 3008 Oakhurst, Austin, TX 78703 email:docsavag@swbell.net

25 DIFF comics $10 Marvel DC Archie or mixed. 2 stamps gets list. Mosley, PO BOX 6051, Kingwood, TX 77339.

HULK 181 NM 9.2/9.4 2 copies, VF 8.0 $580; VG/FN 5.0 $150; Hulk 182 FN/VF 7.0 $30; VF+ 8.5 $60; Iron Fist 14 GCG VF/NM 9.0 $75. John 914-806-2388.

GIANT SIZE X-men #1 F- $105; GCG F+ 6.5 $225; CGC G+ 2.5 $49; X-Men 94 VF+ $425; CGC VG+ 4.5 $70; CGC VG 3.5 $40, others also. John 914-806-2388.

3 STOOGES 3D mint comic books #1 $10, #2 $9, Alien Worlds 3D $5. Postage $2. Eagle Collectibles, 3338 Apple Rd, Bethel Park, PA 15102.

25 ASSORTED Batman $12, 25 assorted Ghost Rider $12. 25 assorted Superman $12. 25 assorted Punisher $12. Todd Franks, 5284 SR 50, Webster, FL 33597.

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DECOY TPB, first debut series from Penny-Fathing Press by Huddleston/Almond, autographed, only $5 plus 5th original cover, price $15.95. E-mail: bob@almondink.com

$40 SETS: Captain marvel (Peter David) #1-35. Martian Manhunter (Ostrander) #0-36. Mike 650-321-6314. E-mail: mike@ragnarokcapital.com

$30 SETS: Hourman #1 $25. Poe (Sirius) #1 $24. Dr. Fate (DeMatteis) #1 $24. Mike 650-321-6314 or e-mail: mike@ragnarokcapital.com

4321 GENERAL COMICS, WANTED

WANTED: DANGER Girl #2 (all Smoking Gun Covers!!!) Miracleman #8-24 and TPB's and Hardcovers. Rick Waugh, 4001 W 242nd St., #A4, Torrance, CA 90505, 310-373-3831 rickcomics@aol.com

WANTED INDIES: Bone #25-37, 46-up; Pro #1-up; Savage Dragon #93-up; Strangehaven #1-up; Strangers In Paradise #47-up; Stray Bullets #23-up. S.A.M., PO Box 36, Kalispell, MT 59903.

WONDER WOMAN Vol I #328 Vol II #151 Teen Titans vs Legion of Super Heros #1-3. Custom Art Mjr, 5421 East Harmon Ave, P-02, Las Vegas, NV 89122.

SPIRIT #56 & 57. Cerebus #246, 248, 250, 251. Battlechasers #1. Catalog of comics for sale/trade. Andrew Watson, 3030 Buchberger, Wisconsin Rapids, WI 54494.

4400 ORIGINAL ART, FOR SALE

FOR SALE: Mads' Dave Berg originals, the lighter sides of all Mad's Dave Berg books, pages and colored covers. Mitch Berg 310-822-6531, E-mail: mitchminanel@webtv.net

ROMITA SPIDER-MAN original art wanted! Any page, any issue! Also buying convention sketches; daily strips, any Amazing Spider-Man art! Aaron Sultan 919-954-7111.

JOHN BUSCEMA recreations and commissions wanted! FF, Silver Surfer, Spider-Man, Avengers, anything! Aaron Sultan 919-954-7111, E-mail: spiderboop@aol.com

HOWARDS DUCK origial art wanted from 1970's series. Any page any issue! Contact: Aaron 919-954-7111, E-mail: spiderboop@aol.com

COLOR GUIDES colorist art available at colorguides.com We also buy Marvel and DC comics super hero type color guides. Quick payment! E-mail mr_bones@juno.com or call 315-298-5776.

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RALPH STEADMAN, large ink drawing in book! Detailed signed drawing of a cat, $100. John Kellym, PO Box 28, Red Bank, NJ 07701. 732-946-0851. E-mail: jfkelly@optonline.net

BOB KANE Batman original sketch in 'Batman & Me', #334/1,000, Mint, $150. Jeff Gelb, Mediabase, 15260 Ventura Blvd, Sherman Oaks, CA 91403. E-mail: jgelb@mediabase.com

TONY HARRIS artwork now available. Paintings, covers, splashes, interiors, coverroughs. Call Spencer, The Artist's Choice 203-855-9907, Fax: 203-866-6608. E-mail: SpencerBck@aol.com or visit our Web site: http://www.theartistschoice.com

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www.graphiccollectibles.com

4401 ORIGINAL ART, WANTED

FRANK FRAZETTA art wanted. Looking for: White Indian, Buster Crabbe, Sweet Adeline. No Johnny Comet, no sketches, please. Art, Box 1016, Is. Hts, NJ 08732.

WANTED: ON stage art from 1966 through 1968, Harold Gray art, Wally Wood art from Mad Magazine, Bud Blake's Tiger. Contact iorek@cox.net

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What a list!

Little person Angelo Rossito has had a long career, best examplified by his co-stars, from Bela Lugosi in *White Zombie* to Mel Gibson in *Mad Max: Beyond Thunderdome*, with a stint as *Perry Bite* in the ill fated live-action pilot *Superpup*.

The very first live JLA

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4201 Humor / Funny Animals, Wanted
4204 Image, For Sale / Wanted
4207 Malibu, For Sale / Wanted
4210 Marvel / Timely, For Sale
4211 Marvel / Timely, Wanted
4220 Science Fiction / Horror, For Sale
4221 Science Fiction / Horror, Wanted
4240 Underground, For Sale
4241 Underground, Wanted
4250 Independents, For Sale
4251 Independents, Wanted
4255 Valiant / Voyager, For Sale / Wanted
4260 Westerns, For Sale
4261 Westerns, Wanted
4300 Golden Age, For Sale
4301 Golden Age, Wanted
4310 Silver Age, For Sale
4311 Silver Age, Wanted
4320 General Comics, For Sale
4321 General Comics, Wanted
4400 Original Art, For Sale
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4405 Sketch Books
4410 Big Little Books, For Sale
4411 Big Little Books, Wanted
4420 Books - General, For Sale
4421 Books - General, Wanted
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4431 Paperbacks, Wanted
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4450 Magazines, For Sale
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4453 Science Fiction, Wanted
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4606 Phone Cards, Wanted
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4631 Trading Cards, Wanted
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The answers for the comics industry

Peter's got 'em!

By **Peter David**

There are those who claim to have no idea what the comics audience wants any more. Well, have no fear. This column has made a very careful study, based on days ... hours ... nay, minutes of scrupulous research. Thousands of people have been surveyed ... dozens of websites have been studied ... a few guesses are being tossed out and presented as fact ... in order to answer the question that bewilders folks who are trying to snag the imagination, attention, and purchasing dollars of the buying public. So I'm here to lay it all out for you in bite-sized pieces.

People want what's new: There's an insatiable appetite for the new, hot thing. Old need not apply. Your father's Oldsmobile can pull right out of the lot. Heck, even referring to your father's Oldsmobile is passé. Bring out what hasn't been seen before. Be new. Be different. Be daring. People want to see innovation (not the publisher Innovation, just real innovation). People want to see comic-book creators and comic-book companies stretching, using their imaginations to present exciting and novel visions that will absolutely command their attention. Different situations. Different characters. They want to see old creators flexing their wings, pushing the envelope. They want to see new creators coming up with fresh, invigorating ideas. They want to see new and different series, like *Fables* and *Y: The Last Man*. Don't be afraid to let your vision run wild.

People want what's old: When Americans go to foreign countries, where do they like to go to eat? McDonald's. Why? Because it's familiar. They know what to expect. It's comforting. And that's what they want from their comics, as well. They want the old standards. They want the super-heroes who have been around for decades. The ones in which they have an emotional investment. They want to see old creators working their magic on classic characters. They want to see new creators bringing new, modern sensibilities to the heroes who have been doing their hero thing for a good long while. If there are new series to be produced, they should be re-interpretations of time-honored themes that are easy to wrap oneself around, such as classic fairy tale characters or the hoary "last man on Earth" concept. Be afraid to let your vision run wild, because no one will run with you.

People want low prices: Let's face it, the economy is in a slump, and the only way you're going to get money flooding your way is if you're living in a country we happen to be bombing or already have bombed. Money's tight. Everybody knows that. And they're watching their pennies. So publishers should be doing everything they can to keep the prices as low as possible. Raise the cover price from $2.25 to $2.99, and it's pretty much the death knell for the title.

People want high prices: Why in the world should retailers be devoting shelf space to books at incredibly low cover prices such as 10¢ and making minimal-to-non-existent amounts of money per unit? Marvel put out comic books priced at 99¢, and people were no more inclined to purchase those than they were anything else. In the meantime, rent and utilities and other store costs are just going up, not down, and low-balled cover prices aren't helping matters any.

People don't care about prices: Hey, if they want the book, price is just not going to matter. They'll pay $2.99, $7.99, whatever. It's of no consequence. Just concentrate on producing dazzling, brilliantly innovative titles that embrace everything that's gone before and you'll be fine.

We need books that have female leads and that cater to kids: The only way the industry is going to survive is to pull in more female readers and more younger readers. At the moment, it appears we're mainly aiming comic books at male teens. If we don't produce titles that cater to, or seize the interest of, female readers and younger readers, then we are foolishly ignoring an untapped resource.

Women and kids aren't coming into stores: Really, what's the point? Women aren't interested in buying comics, and younger kids are far too involved with playing their Gameboys and Playstations or chatting on AOL to be interested in spending time picking up an overpriced, underpriced comic book that they have and haven't seen before.

People want creators to stick around: It is so frustrating when writers and artists are on a book for a few issues, or a year or so, and then vanish off the title. Whatever happened to long-term devotion to a character? It's grotesquely unfair to fans that creators don't stick with a job but, instead, flit from title to title. Where's the consideration for the readers?

People don't want creators sticking around too long: Old news. Old hat. So it's the same creative team for five, six, seven years on a title. Who cares? What seizes readers' imagination is fresh blood, new ideas, new directions. And from the point of view of a comic-book creator, staying on one title too long is career suicide. Jumping from one new project to the next to the next: *That's* what gets people talking about you. It's important to know when to stay around for long enough, but not too long, on a character that's new but old and priced very low but not too low and perhaps even overpriced aimed at kids and women who aren't buying the books, anyway.

People want the books out on time: Nothing kills interest like books failing to ship when they're supposed to ship, unless it's books that require months between issues.

People are willing to wait: Creativity can't be put on a time clock. In the words of Michelangelo to the Pope, it will be finished when it is done! And that's all that matters.

People want revamps of classic characters: It's so distressing when no one bothers to do justice to the characters that got comics going in the first place. All that readers *really* want is to see those great second-string characters elevated to first-class status, where they belong. Primo characters like Hawkman, Spectre, Aquaman, The Sub-Mariner ... let's see them done and done right!

People are sick of revamps of classic characters: They're second-stringers for a reason: *No one gives a damn.* Nothing is worse than watching yet another retelling of some low-interest lame character. They're just taking up shelf space. Please, spare the readers yet another soon-to-be-canceled title that can collect dust with all the previous versions in the back-issue bin.

People want tightly woven continuity: Nothing destroys suspension of disbelief like stories that don't adhere to established continuity. Furthermore, it's a waste to ignore decades of already-existing material that can lay the foundation for more stories to come.

People are sick of stories hinging on continuity: It's ridiculous to expect readers to have to be familiar with decades' worth of continuity to enjoy a story. Furthermore, stories should be 100% accessible to new readers, who shouldn't be made to feel they're coming in late on a long-running saga, because that's just going to be a turnoff.

Don't worry about the Internet: It's entirely populated by readers whose tastes are so marginalized that they're not remotely representative of the readership as a whole and are simply not worth your time.

Cater to the Internet: Set up websites. Talk to fans constantly. Respond to all their questions and get info out on the various news boards. The Internet is the first, best line of offense, when it comes to getting out word on your product.

So, to summarize: What you want to do is produce a comic book that's daring and innovative while comfortably familiar, priced low enough to be affordable but not *so* low that the retailers are being screwed and make it salable enough that price doesn't matter, featuring a lead who is a teen girl white male in his 30s — ideally, a revamping of a classic character who's brand spanking new — firmly established in continuity that's never been seen before, at which point the creative team should turn it out intermittently on a monthly basis before quitting in a year or two after a six-year stint. And be sure to spend lots of time in doing nothing to interest people on computer boards.

Happy publishing! ✦

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500	24.65	30.55	44.40
1,000	36.20	42.95	73.75
5,000	158.45	193.75	346.85
Pcode	SNC2	SNC3	SNC3R

REGULAR MARVEL — 7 1/8 x 10 3/8

Fits 1962 - 1972 Comics

	2 mil	3 mil	RESEALABLE 3 mil
100	$ 5.60	$ 7.15	$ 10.20
500	24.65	30.55	45.65
1,000	36.20	42.95	75.80
5,000	158.45	193.75	346.85
Pcode	SMAR2	SMAR3	SMAR3R

DELL & SILVER AGE — 7 1/2 x 10 3/8

Fits 1950 - 1962 Comics

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100	$ 6.10	$ 7.90
500	25.25	31.20
1,000	45.05	52.20
5,000	201.95	240.60
Pcode	SDSA2*	SDSA3

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Fits Pre - 1950 Comics

	2 mil	3 mil
100	$ 6.55	$ 9.05
500	25.55	35.50
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5,000	216.00	280.50
Pcode	SGA2	SGA3

MAGAZINES

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	2 mil	3 mil	2 mil	3 mil
100	$ 9.25	$ 11.90	$ 10.20	$ 13.15
500	36.05	43.25	39.50	47.60
1,000	55.85	78.15	61.35	78.15
Pcode	SMAG2	SMAG3	SMAGL2	SMAGL3

LIFE MAGAZINE

	REGULAR 10 1/4 x 12 1/4		LARGE 10 7/8 x 14 1/4	
	2 mil	3 mil	2 mil	3 mil
50	$ 6.25	$ 8.60	$ 7.60	$ 9.70
100	11.00	13.20	11.70	14.00
500	47.70	53.25	51.15	61.60
1,000	75.95	98.50	84.45	109.75
Pcode	SLMR2	SLMR3	SLML2	SLML3

TABLOID

(No Flap)	REGULAR 12 x 19		LARGE 14 1/4 x 19	
	2 mil	3 mil	2 mil	3 mil
50	$ 11.35	$ 14.10	$ 11.70	$ 16.90
100	15.75	20.90	17.25	24.70
500	59.75	81.80	65.80	96.50
1,000	113.55	155.25	124.95	183.35
Pcode	STAB2	STAB3	STABL2	STABL3

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* Note: Bags have 1 1/2" flap unless noted

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	50	34.80	50	$ 13.75
	100	60.50	100	22.00
	500	272.25	500	71.50
+ freight	1,000	411.40	1,000	117.70
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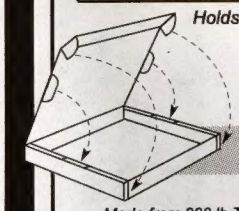

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	25	19.35
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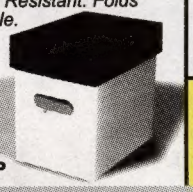

	2	$ 17.50
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	10	61.50
+ freight	25	125.00
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	KAF28N	Intermediate	0.028	6.50	11.60	18.15	73.30	129.25
	KAF40N	Superior	0.040	11.35	21.00	36.65	159.20	277.00
REGULAR COMIC 6 15/16 x 10 3/8	KCB30R	Economy	0.030	$ 3.20	$ 5.90	$ 9.05	$ 32.00	$ 59.15
	KAF28R	Intermediate	0.028	6.50	11.60	18.15	73.30	129.25
	KAF40R	Superior	0.040	11.35	21.00	36.65	159.20	277.00
DELL & SILVER AGE COMIC 7 3/16 x 10 3/8	KCB30DSA	Economy	0.030	$ 3.90	$ 6.10	$ 9.60	$ 39.00	$ 66.00
	KAF28DSA	Intermediate	0.028	7.80	12.40	19.15	77.95	136.95
	KAF40DSA	Superior	0.040	12.10	21.30	40.30	168.85	293.55
GOLDEN AGE COMIC 7 11/16 x 10 3/8	KCB30GA	Economy	0.030	$ 4.20	$ 6.50	$ 10.20	$ 41.00	$ 69.90
	KAF28GA	Intermediate	0.028	8.35	12.95	20.35	81.90	144.80
	KAF40GA	superior	0.040	13.05	23.65	41.25	179.00	311.25

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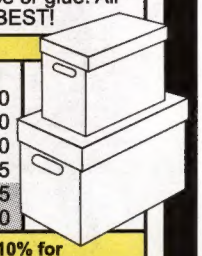

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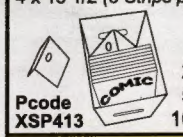

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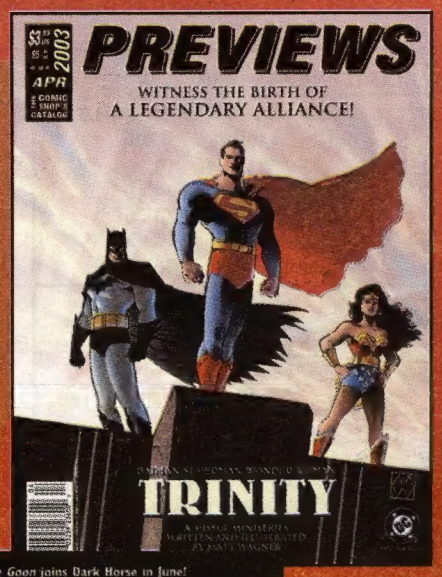
The April 2003 *PREVIEWS* has cool stuff that starts shipping in June!

On the front: Warren Ellis and John Cassaday, the acclaimed *Planetary* creative team, present the latest crossover with the DC Universe, **Planetary/Batman: Night on Earth**, from DC Comics and Wildstorm!

On the back: Matt Wagner chronicles the birth of the legendary alliance of DC Comics' first heroes in ***Superman/Batman/Wonder Woman: Trinity***, an all-new three-issue limited series from the creator of *Mage* and *Grendel*!



Eric Powell's The Goon joins Dark Horse in June!
PREVIEWS
THE ARCHAEOLOGISTS OF THE UNKNOWN COME TO GOTHAM!
PLANETARY
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WARREN ELLIS • JOHN CASSADAY
A Wildstorm/DC one-shot coming in June!
Also in June:
TOKYO STORM WARNING
A 3-issue Cliffhanger miniseries by
WARREN ELLIS, JAMES RAIZ and ANDREW CURRIE

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Plus:

- *Two-Fisted, Zombie-Smashin' Fun!* Eric Powell brings his cult-favorite series to Dark Horse Comics this summer with The Goon #1, the first bi-monthly issue featuring the exploits of our granite-jawed hero and his spastic sidekick, Franky!
- *T.H.U.N.D.E.R. Strikes Again!* DC Comics resurrects the classic Tower Comics series with the ***The New T.H.U.N.D.E.R. Agents #1***, the 40-page debut of the all-new exploits of Dynamo, No-Man, Menthor, and Lightning!
- *Dueling Icons!* Iconic '80s super-teams, *G.I. Joe* and *The Transformers*, go toe-to-toe in the startling first issue of ***G.I. Joe vs. Transformers #1***, as the evil forces of COBRA find the Transformers and plot to use them in their quest for global dominance!
- *Green. Creel. Quarter.* Jump on board the Mean Green Bandwagon with ***The Incredible Hulk #55***, the start of a new story arc, new artist, and the return of classic *Hulk* villain Crusher Creel, The Absorbing Man – all served up at the introductory price of a mere twenty-five cents!

And:

- Learn how humanity learned to cope living under the cold and unforgiving iron fist of SkyNet and its mechanical minions in the first issue of **Terminator 3: Before the Rise #1** from Beckett Entertainment!
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- Those Heroes in a Half-Shell are back in an all-new Saturday morning cartoon series, and Dreamwave Productions has them! The *TMNT* raise a little shell in the debut issue of **Teenage Mutant Ninja Turtles Animated**!
- Journey back to Duckburg with Gemstone Publishing and Gladstone Comics as **Walt Disney's Uncle Scrooge** and **Walt Disney's Comics & Stories** return featuring classic and never-before-seen comics from Don Rosa, William Van Horn, and more!
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